DANCE SONGS OF THE NATIONS

EDITED BY
OSCAR DURYEA

PRICE TWO DOLLARS

THE JOHN CHURCH COMPANY
PUBLISHERS

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Dance Songs of the Nations

The words by

Margaret E. Lacey

The music by

Eduardo Marzo

The dancing directions by

Oscar Duryea

Price, Two Dollars

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Any of the numbers may be danced without the singing, any may be sung without the dancing or the national costume, the piano part is a complete solo; hence the singing and dancing may be used individually, together or they may be alternated, a few or all may be given in performance. The vocal numbers are published separately at prices indicated in the index, and the costume plates with dancing directions may by had at twenty-five cents each.

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Minuet

America

MARGARET E. LACEY

EDUARDO MARZO

Tempo di Minuetto

SOP. I

SOP. II

Now

Tempo di Minuetto

while the twi - light shad-ows fall, Look in the dy - ing em-ber's glow, And

cresc.

soon our fan - cy will re-call The scenes of long a - go.

cresc.

The

cresc.

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più f

To walk with slow and state - ly mien, And

scenes of days when lads must try

più f

cresc. *f* *p*

maid - - ens not de - mure and shy, Were nev - er, nev-er seen. Ah,

cresc. *f* *p*

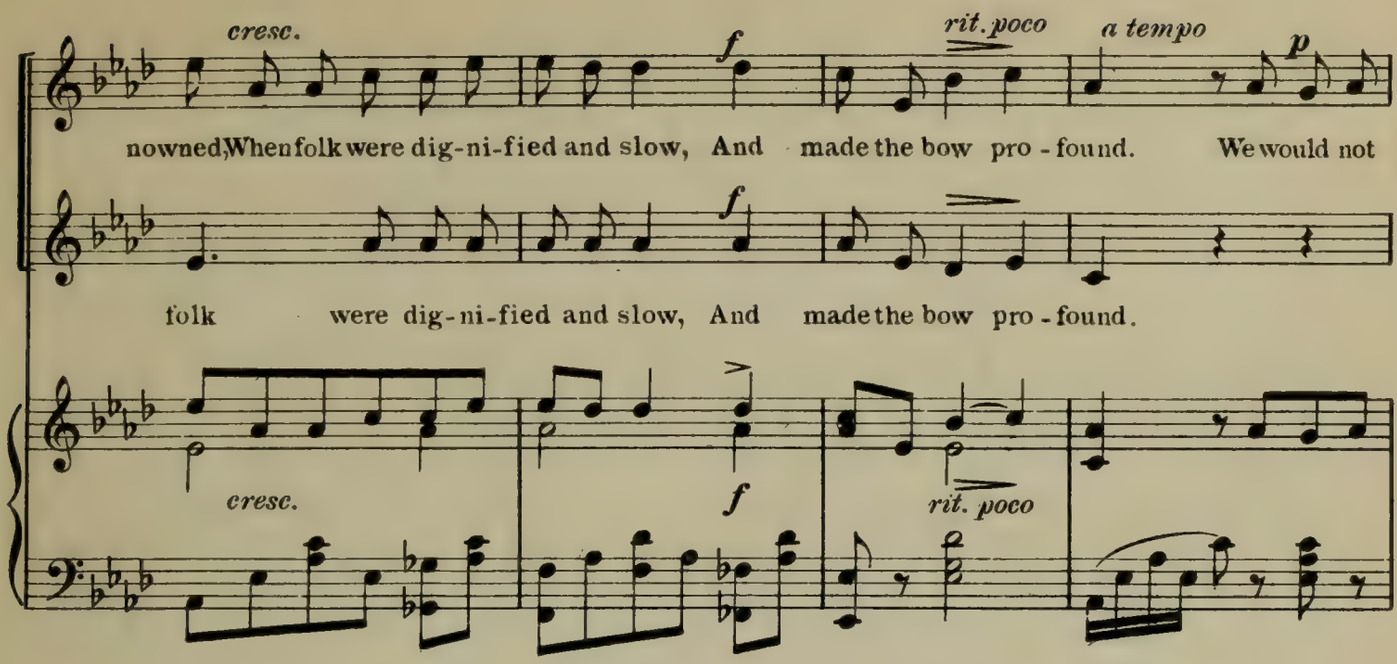
Ah,

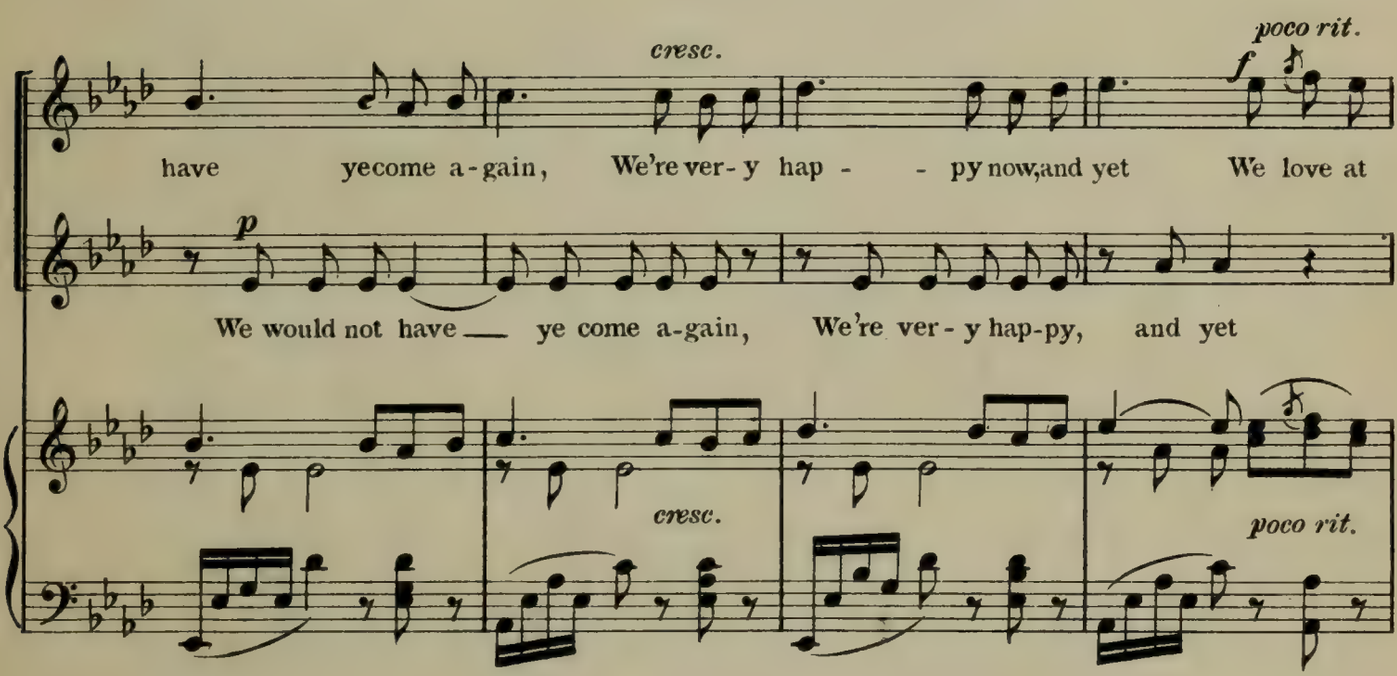
cresc. *f*

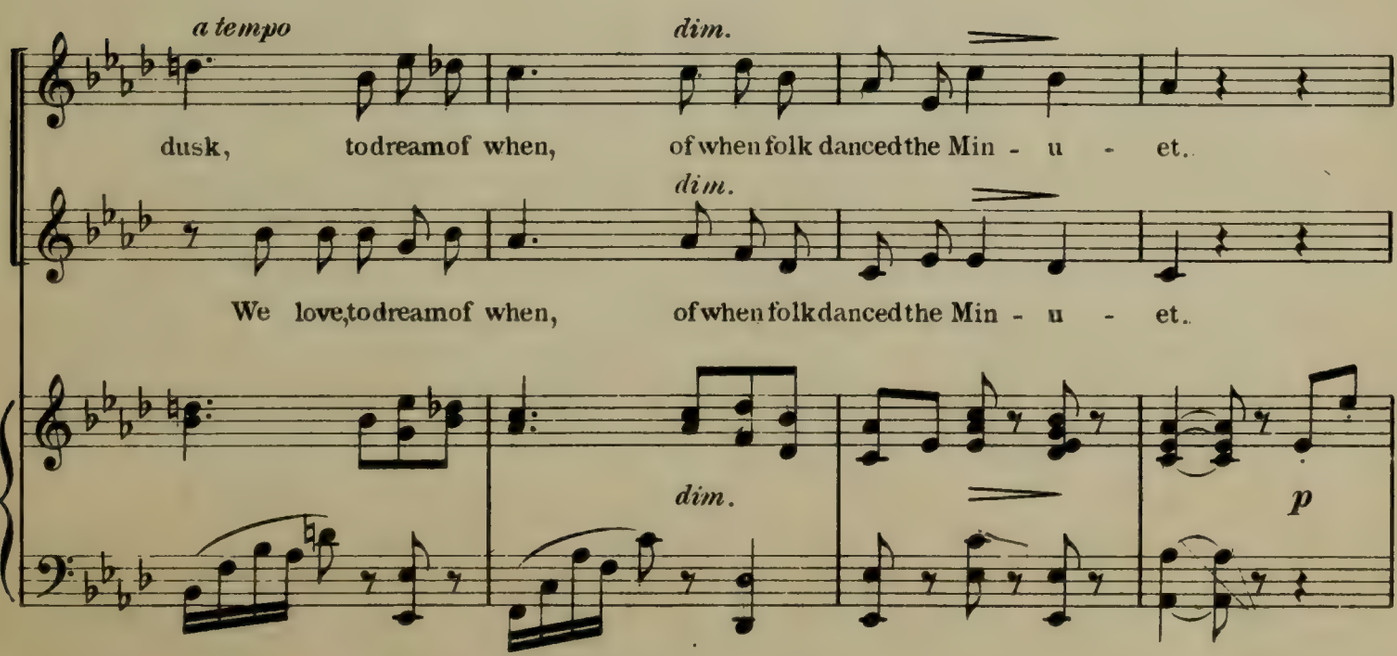
hap - - py days of long a - go, For gen - tle - ness and grace re-

hap - py days of long a - go, For gen - tle-ness and grace re-nowned, When

p


cresc.
f
rit. poco
a tempo
p
nowned, When folk were dig-ni-fied and slow, And made the bow pro-found. We would not
folk were dig-ni-fied and slow, And made the bow pro-found.
cresc.
f
rit. poco


cresc.
poco rit.
f
have ye come a-gain, We're ver-y hap- - py now, and yet We love at
p
We would not have — ye come a-gain, We're ver-y hap-py, and yet
cresc.
poco rit.


a tempo
dim.
dusk, to dream of when, of when folk danced the Min - u - et.
dim.
We love, to dream of when, of when folk danced the Min - u - et.
dim.
p

See

mf

now the court-ly youth ad-vance, Note silk-en hose and buck-led shoe, Ob-

mf

See now the court-ly youth ad-vance,

mf

cresc.

serve the ar-dor of his glance De-spite the state-ly queue.

f

cresc.

Ob-serve his glance De-spite the state-ly queue. Now

cresc.

f

cresc

With dimp - ling smile she sees him bow, Her

there's the maid-en fair and slim,

f *rit. poco* *p*

dain - ty fig-ure small and trim Is poised to court-'sy now. Ah!

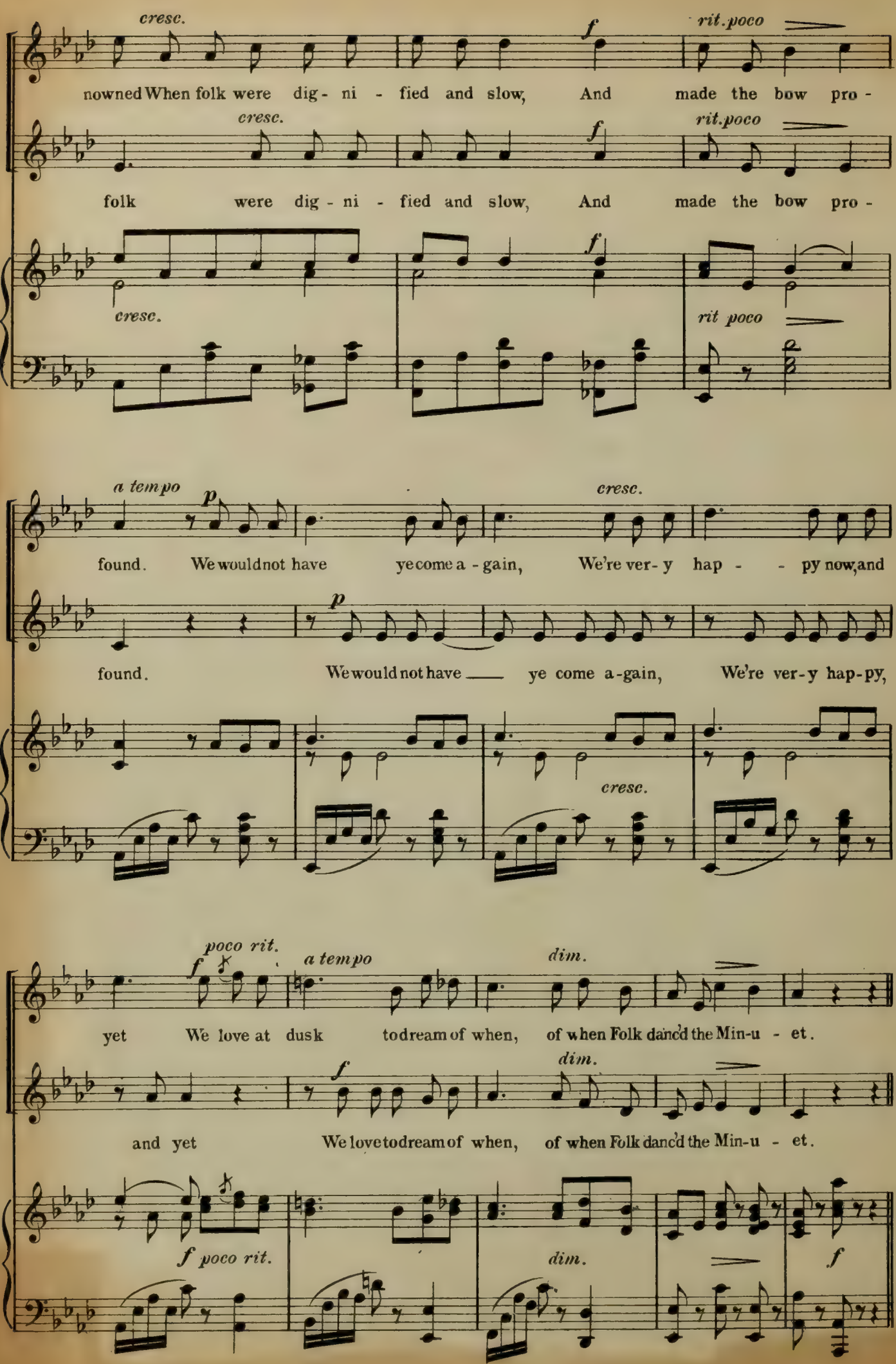
f *rit. poco* *p*

Her dain-ty fig-ure small and trim Is poised to court-'sy now. Ah!

f *rit. poco* *p*

hap - - py days of long a - go, For gen - tle-ness and grace re-

hap-py days of long a-go, For gen-tle-ness and grace renowned, When


cresc.
f
rit.poco
nowned When folk were dig - ni - fied and slow, And made the bow pro -
cresc.
f
rit.poco
folk were dig - ni - fied and slow, And made the bow pro -
f
cresc.
rit poco
a tempo
p
cresc.
found. We would not have ye come a - gain, We're ver - y hap - - py now, and
p
found. We would not have ye come a - gain, We're ver - y hap - py,
cresc.
poco rit.
f
a tempo
dim.
yet We love at dusk to dream of when, of when Folk danc'd the Min-u - et.
f
dim.
and yet We love to dream of when, of when Folk danc'd the Min-u - et.
f poco rit.
dim.
f

AMERICA

AMERICAN MINUET

The American Minuet differs from the French, who originated the slow, graceful movements of this beautiful dance, in as much as it was carried from France to England and from England to America, and in its migrations several changes were made in the manner of performing the several steps; after singing the song, repeat the first 40 measures of the music for the dance, lady and gentleman stand side by side, the gentleman on the left side of his partner; if more than one couple are to dance have them stand one couple behind the other as if for a march, all facing forward and each couple perform the steps in unison.

The bow for the gentleman and the courtesy for the lady should be practised first.

THE LADY'S COURTESY.

Left hand in gentleman's right, palm facing downward, held at height of shoulder.

Point the right foot to the right side. Count 1.

Transfer the weight of the body to it, and turn quarter to the right. Count 2.

Draw the left behind the right. Count 3.

Release hand.

Bend the knees well down and incline the body slightly forward. . . Count 4.

Step backward with the left, continuing to sink downward and backward. Count 5.

Rise and draw the foot in front, the right backward to meet the left. Count 6.

TWO MEASURES OF MUSIC.

THE GENTLEMAN'S BOW.

Right hand holding lady's left, palm facing upward, held at height of shoulder.

Point the right foot to the right side. Count 1.

Transfer weight of the body to it, at the same time turn quarter to the left. Count 2.

Draw the left behind the right. Count 3.

Release the lady's hand.

Incline the body forward without bending the knees . . . . . Count 4.

Step backward with the left foot and continue to bend forward. . . Count 5.

Raise the body and draw the foot in front, (the right) backward to meet the left . . . . . Count 6.

TWO MEASURES OF MUSIC.

This is the bow to the audience.

Repeat the "Bow and Courtesy" as described above, but turn to face partner on the turning movement and bow to one another finishing by facing forward again.

TWO MEASURES OF MUSIC.

Making four in all, to be danced to the four measures introduction, on the fifth measure the dance commences.

Both begin with the right foot, standing side by side, the gentleman on the left side of his partner with hands joined.

No. 1.—"Minuet Step Forward," with flowing movements:

Preparatory, receives no count in the music. Glide right foot to the right side with the toe pointed. Count *and*, bring right foot to the heel of the left and step forward on it, transfer weight to it. Count 1.

Raise the heel of the right foot with the weight of the body well forward on the ball of it, bring the left foot behind right and extend it to the left side with toe pointed, keep heel of right foot raised. Count 2.

Bring the left back behind the right, the hollow fitted into the heel of the right, and lower the heel of the right . . . . . Count 3.

Repeat the entire movement, commencing with the left foot. Count *and*, 4, 5, 6.

Repeat again with the right foot . . . . . Count *and*, 1, 2, 3.

Lady point left foot to the left side. Count *and*.

Cross the left foot in front of and well over the right, in a decidedly crossed position . . . . . Count 4.

Raise both heels and turn 3/4 around to the right, on the balls of both feet, to face partner . . . . . Count 5.

Bring the heel of the right foot back to fit into the hollow of the left foot. Count 6.

Gentleman point left foot to the left side. . . . . Count *and*.

1/4 turn to the right on the ball of the right foot to face partner, at the same time step well forward onto the left and lean forward toward partner with the weight on the left and the heel of the right raised . . . . . Count 4.

Bring the right up to the left and point the right to the right side, (lady turns under the gentleman's arm). Count 5.

Release the lady's hand.

Bring the right in front of the left, the heel of the right fitting into the hollow of the left . . . . . Count 6.

FOUR MEASURES OF MUSIC.

For the next four measures repeat the entire movement, going forward and passing beyond your partner with the same steps, turning on the fourth measure as before.

The lady in making the turn, execute the exact steps in the preceding movement, but make a half turn instead of a 3/4 turn, and the gentleman execute the turn as did the lady, also making a 1/2 turn, their positions will then be apart but facing one another. Count *and*, 1, 2, 3,—*and*, 4, 5, 6,—*and*, 7, 8, 9,—*and*, 10, 11, 12. Eight Measures of Music in all for No. 1.

No. 2.—"Minuet Step to the Right," flowing movements.

Both commence with the same foot, the right, and both move toward the right, but as the dancers are facing one another they will move in opposite direction.

The movement starts with the feet together, the right foot in front of the left.

Point the right foot to the right side.....Count 1.

Raise up on both toes and transfer the weight from the left to the right foot, thus leaving the left toe pointed at the left side.....Count 2.

Bend the knee of the right leg, glide the left, slightly bended, behind the right, the left toe touching the heel of the right foot and both feet well turned out.....Count 3.

Stretch both legs up from the bended position putting the weight on the left.....Count 4.

Slide the right foot to the right side, transfer the weight to it..Count 5.

Glide the left foot close behind the right and transfer the weight to the left foot.....Count 6.

Repeat these six counts in the same direction to the right.
Count 1, 2, 3,—4, 5, 6.

FOUR MEASURES OF MUSIC.

No. 3.—"Minuet Balance," flowing movements.

Preparatory, receives no count in the music, point right foot to the right side .....Count *and*.

Glide right foot to meet the left, pass on and step forward on it and transfer the weight to the right foot.....Count 1.

Glide the left close behind the right.....Count 2.

Point the same, (the left foot) to the left side .....Count 3.

Glide the left to meet the right and step backward on it (the left) and transfer the weight to it .....Count 4.

Glide right close to and in front of the left .....Count 5.

Point the right to the right side.....Count 6.

TWO MEASURES OF MUSIC.

Turn diagonally to face partner, "Bow and Courtesy" as described previously, without taking hands.....Count 1, 2, 3,—4, 5, 6.

TWO MEASURES OF MUSIC.

Repeat the "Minuet Step Forward" as described in No. 1, repass partner *on a diagonal line*, and return to the opposite side again, during the turn on the fourth measure of the music face forward in the same direction as at the commencement of the dance when the gentleman will find himself on the left side of his partner, his original position at the beginning. Count *and*, 1, 2, 3,—*and*, 4, 5, 6,—*and*, 7, 8, 9,—*and*, 10, 11, 12.

FOUR MEASURES OF MUSIC.

Continue the "Minuet Step Forward," as described in No. 1, (the second four measures) but dancing side by side, the gentleman holding the lady's hand as described preceding the "Bow and Courtesy." Count *and*, 1, 2, 3,—*and*, 4, 5, 6,—*and*, 7, 8, 9,—*and*, 10, 11, 12.

FOUR MEASURES OF MUSIC.

Repeat the "Minuet Step to the Right," as described in No. 2, facing partners on the last count. Count 1, 2, 3,—4, 5, 6,—7, 8, 9,—10, 11, 12.

FOUR MEASURES OF MUSIC.

Repeat the "Minuet Balance," (No. 3) facing one another and dancing toward each other on the first count. Count *and*, 1, 2, 3,—*and*, 4, 5, 6.

TWO MEASURES OF MUSIC.

"One Minuet Balance," (No. 3) forward. Count *and*, 7, 8, 9.

One Minuet turn, make the turn the same as in No. 1, but make a full turn instead of a 3/4 turn, the lady turning under the gentleman's right arm, completely around to race him again and, Count 10, 11, 12.

TWO MEASURES OF MUSIC.

"Bow and Courtesy" to one another. Count 1, 2, 3,—4, 5, 6.

Turn, face audience, "Bow and Courtesy." Count 7, 8, 9,—10, 11, 12.

FOUR MEASURES OF MUSIC.

OSCAR DURYEA, Ex-President, American National Association, Master of Dancing.

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Maypole Dance

England

MARGARET E. LACEY

EDUARDO MARZO

Allegretto

Sop. I

Sop. II

f

cresc.

p

Twin-ing gar - lands as we

p

p

go Round the May - pole to and fro, We will greet with song the

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day Hail the wel - come feast of May. Hail! Hail!

Hail the wel - come feast of May,

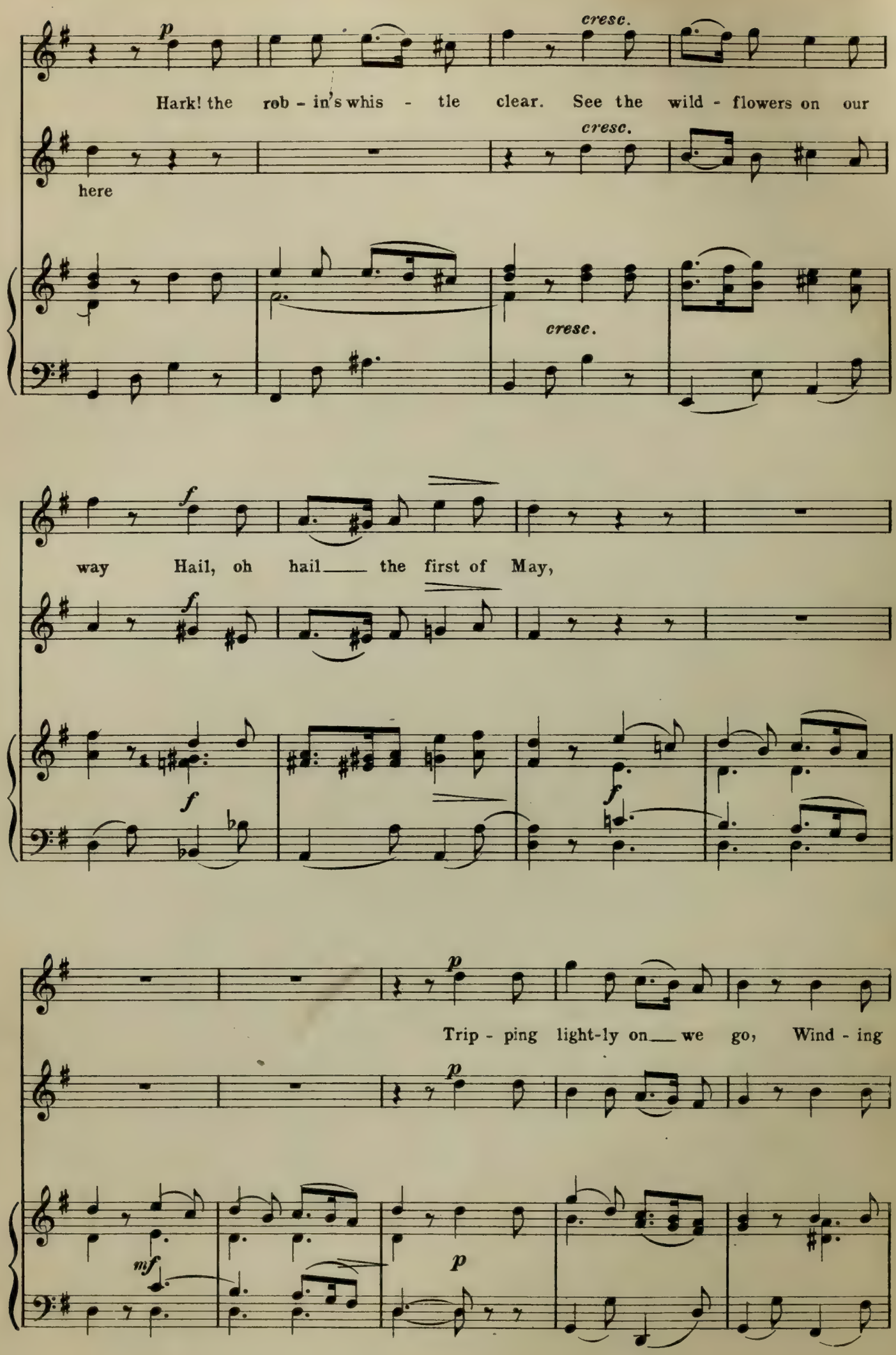
f

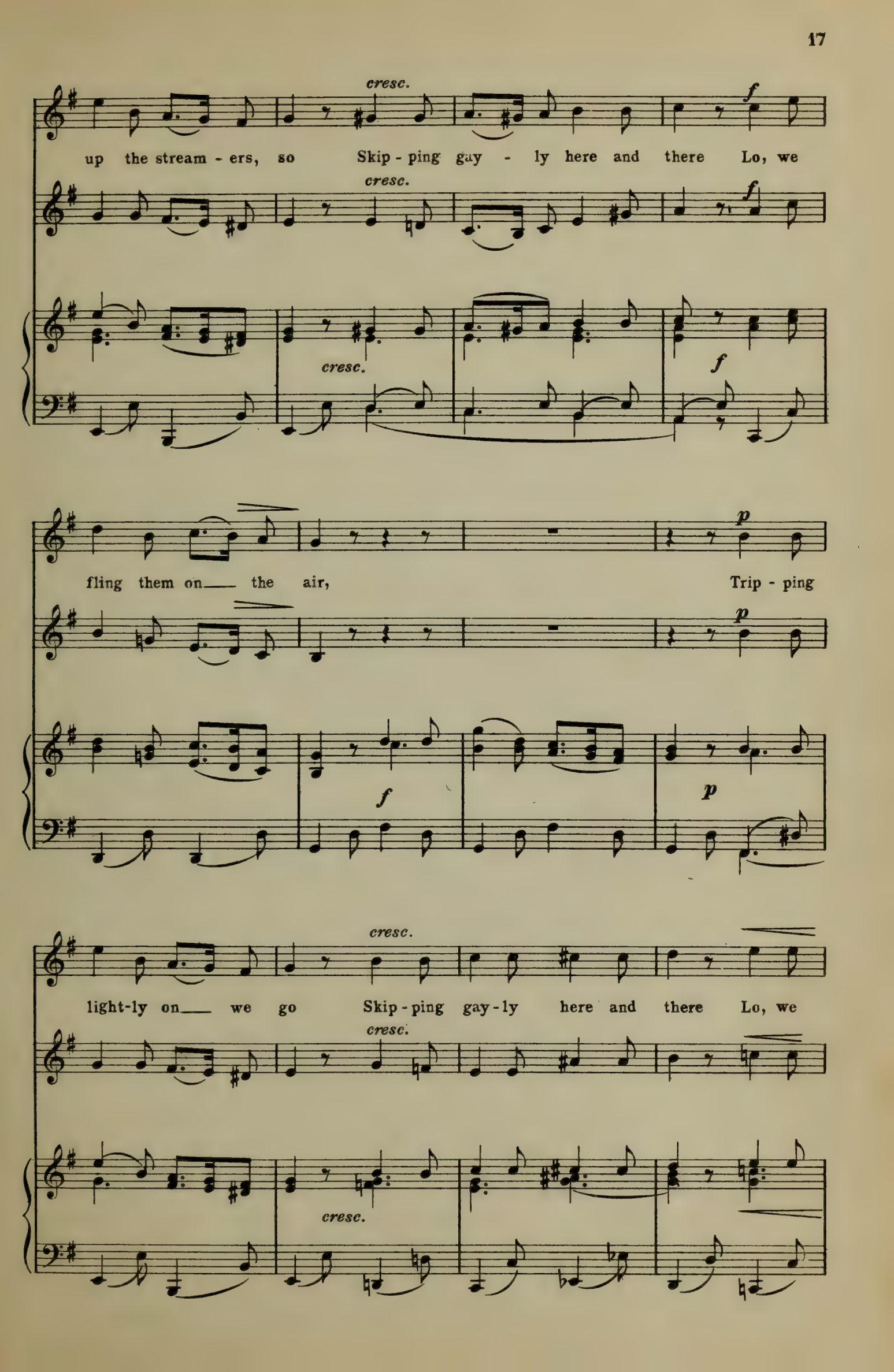
Hail the wel - come feast of May.

f *p*

Now the spring is real - ly

f *p*


p
cresc.
Hark! the rob - in's whis - tle clear. See the wild - flowers on our
here
cresc.
cresc.
f
way Hail, oh hail the first of May,
f
f
f
p
Trip - ping light-ly on we go, Wind - ing
p
mf
p


cresc.
f
up the stream - ers, so Skip - ping gay - ly here and there Lo, we
cresc.
f
cresc.
f
fling them on___ the air, Trip - ping
p
p
f
p
cresc.
light-ly on___ we go Skip - ping gay - ly here and there Lo, we
cresc.
cresc.

f

fling them on___ the air.

f

f

f

p

Crown the fair - est maid - en now, Place a gar - land on her

p

più f

Sprig of haw - thorn in her hand Is her scep - tre of com-

brow

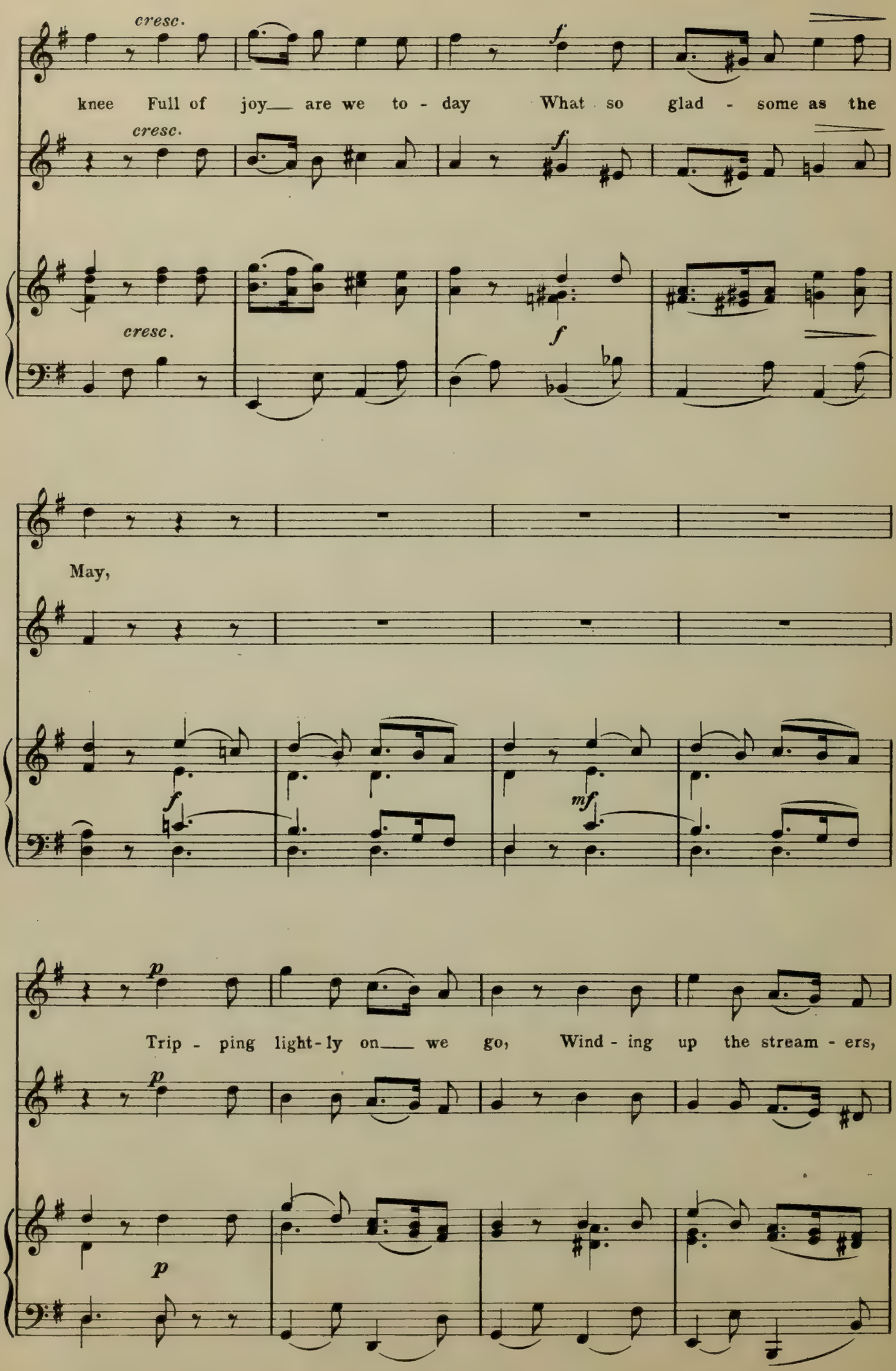
più f

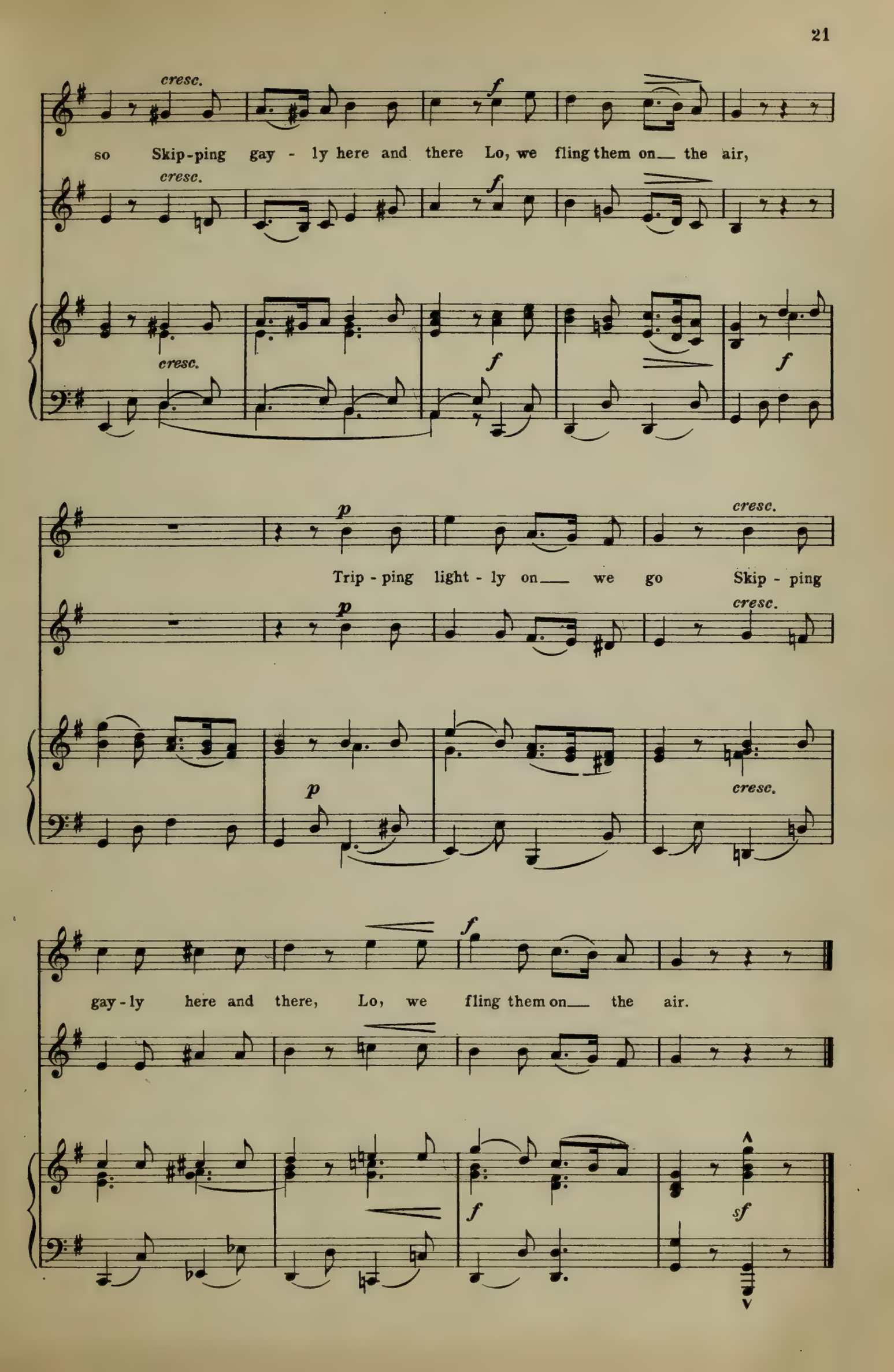
mand, hail; hail; Pret - ty May Queen, hail to

thee Pret - ty May Queen, hail to

thee, Lo thy sub - jects bend the

Pret - ty May - Queen, hail to thee,


cresc.
f
knee Full of joy— are we to - day What so glad - some as the
cresc.
f
cresc.
f
May,
f
mf
p
Trip - ping light-ly on— we go, Wind - ing up the stream - ers,
p
p


cresc.
f
so Skip-ping gay - ly here and there Lo, we fling them on the air,
cresc.
f
cresc.
f
f
p
cresc.
Trip - ping light - ly on we go Skip - ping
p
cresc.
p
cresc.
f
gay - ly here and there, Lo, we fling them on the air.
f
sf

MAY POLE DANCE

This dance was originally danced during the month of May, and the custom was to make a festal day of the first of May, although it may be danced as an exhibition or educational dance at any time.

A pole, usually as high as could be procured was decorated at the top with flowers and streamers, or ribbons hanging down, to be, during the dance, twined around the pole. It was an outdoor dance, usually in a meadow or the public square of a town. The pole was put in the ground and decorated, and the best dancers were then selected as the Queen and King of May.

During the festivities this Queen was crowned with flowers, and the King decorated with gay streamers and a gilt crown, and a bower of shrubbery erected near the pole as a throne for their mock majesties.

THE DANCE.

Form a procession headed by the Queen and King of May, and while singing the first verse, march around the May pole, after which the Queen and King retire to their bower or throne while the dancers form a circle around the May pole.

On the May pole have a streamer for every dancer, those for the girls about a yard longer than the boys. Let the dancers all join hands facing the pole, the boys on the left side of their partners, and all forward toward it with a skipping step, at the part, "Now the Spring is really here." With a backward running step, the boys go backward while the girls cluster around the pole, where each one selects a long streamer which is tied with a slip knot to distinguish it from the short ones, and also to keep it from trailing on the ground; after securing a streamer the girls all run backward as far as the streamers will stretch, untieing the slip knot as they go. At the same time the girls run backward, the boys run forward to the pole where they each take one of the short streamers and run backward with it as far as it will stretch. This should take the dancers to the beginning of the second verse. While singing the second verse, the girls all circle to the right, one behind the other, with a skipping step keeping time to the music, holding their streamers high over their heads, and the boys all circle around the pole to the left with the same step, one following the other but holding their streamers low.

This will wind the streamers around the pole while singing the first time "Tripping lightly on we go," etc. The second time the "Tripping lightly on we go," is sung, the dancers turn and commence to dance in the opposite direction around the pole unwinding the streamers and when the words, "Lo, we fling them on the air," are sung, give the streamers a toss up into the air.

During the next four measures of the music the dancers all form a large semi-circle on either side of the throne where are the Queen and King of the May, half on one side kneel on the right knee, and half on the other, kneel on the left knee, at the same time two dancers take their place immediately in front of their majesties with a crown of flowers which they place on the Queen's head and a scepter wound with flowers for her hand, while singing, "Place a garland on her brow, a sprig of Hawthorn in her hand."

All dance forward with the skipping step and form in a circle around the pole again, all the girls kneel on the right knee with their backs turned toward the pole, and the boys circle around their partners with the skipping step, down to "What so gladsome as the May." Boys run to the pole and each take up a streamer, one of the long ones, and during the last of the song, from "Tripping lightly as we go," the boys with the streamers dance around the kneeling girls with the skipping step first around their own partners, and dancing toward the right, go around each girl in turn, making one complete circle around her, then around the next, etc., continue this to the end of the song, after which throw the streamers up into the air and kneel beside the girl that he last circled around, outstretching the arms at the same time he kneels, the girls, sinking backward, sit on the ground.

OSCAR DURYEA, Ex-President, American National Association, Master of Dancing.

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ENGLAND

Waltz

Germany

MARGARET E. LACEY — EDUARDO MARZO

Allegro brillante

SOP. I

SOP. II

p With spark - ling

f *p*

eyes and cheeks a - glow, Oh see the maid - ens danc - -

poco più f ing, It is the dream - y Ger - man waltz, Whose strains are

poco più f

poco più f

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so en - tranc - - ing.

mf

cresc.

It is the

cresc.

cresc.

f

dream - y Ger - man waltz, Whose strains are so en - tranc - -

f

f

ing.

f

Ah, oth - er danc - es may de - light,

p

f

And give a cer - tain plea - - sure, But

p

f

p

nought on earth can e'er com - pete,

But nought on earth can

cresc.

e'er com - pete, With this en - chant - - ing mea - -

cresc.

cresc.

f

mf

sure. But nought on earth,

mf

mf

p

But nought on earth can e'er com - pete,

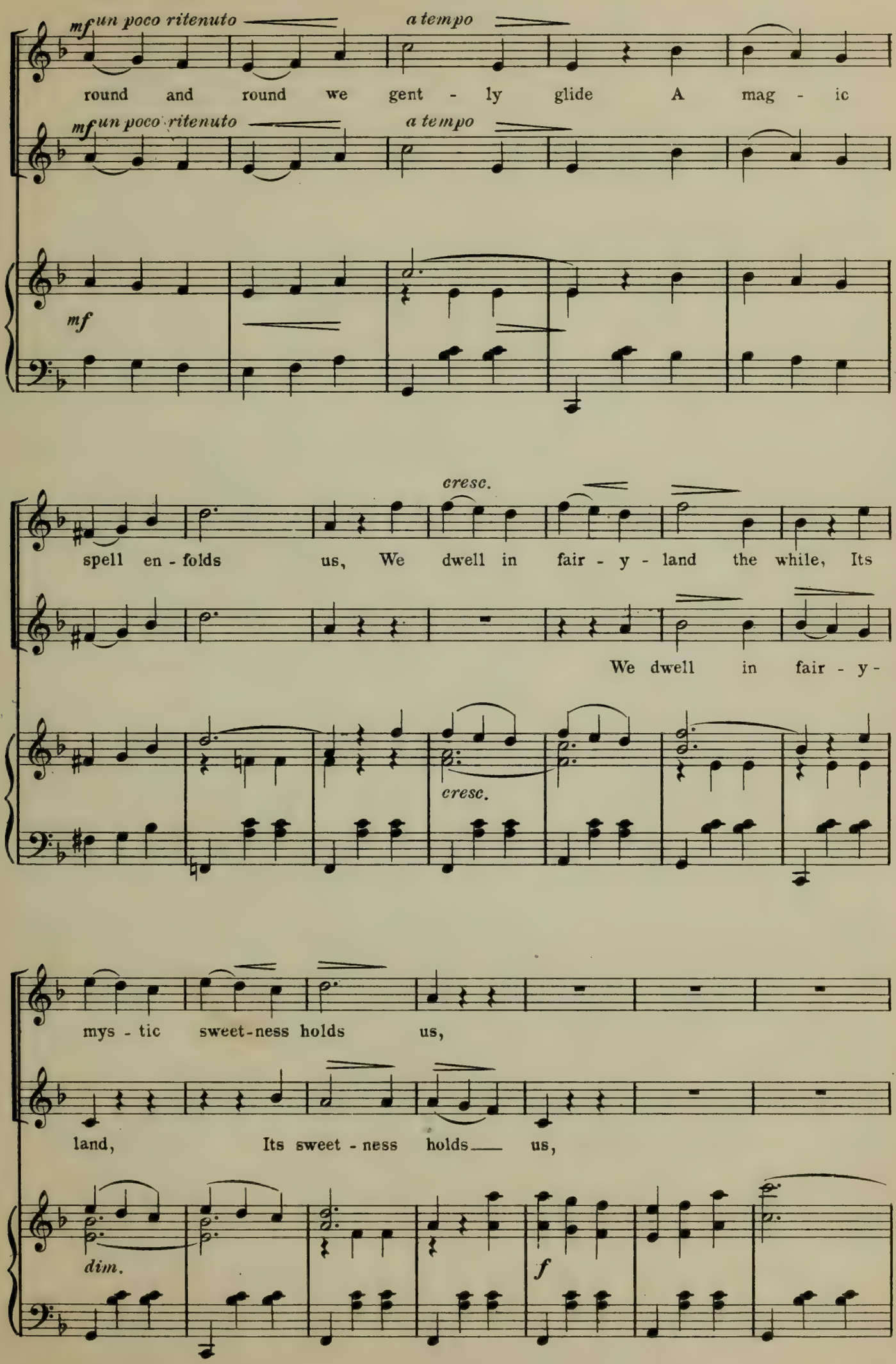
p

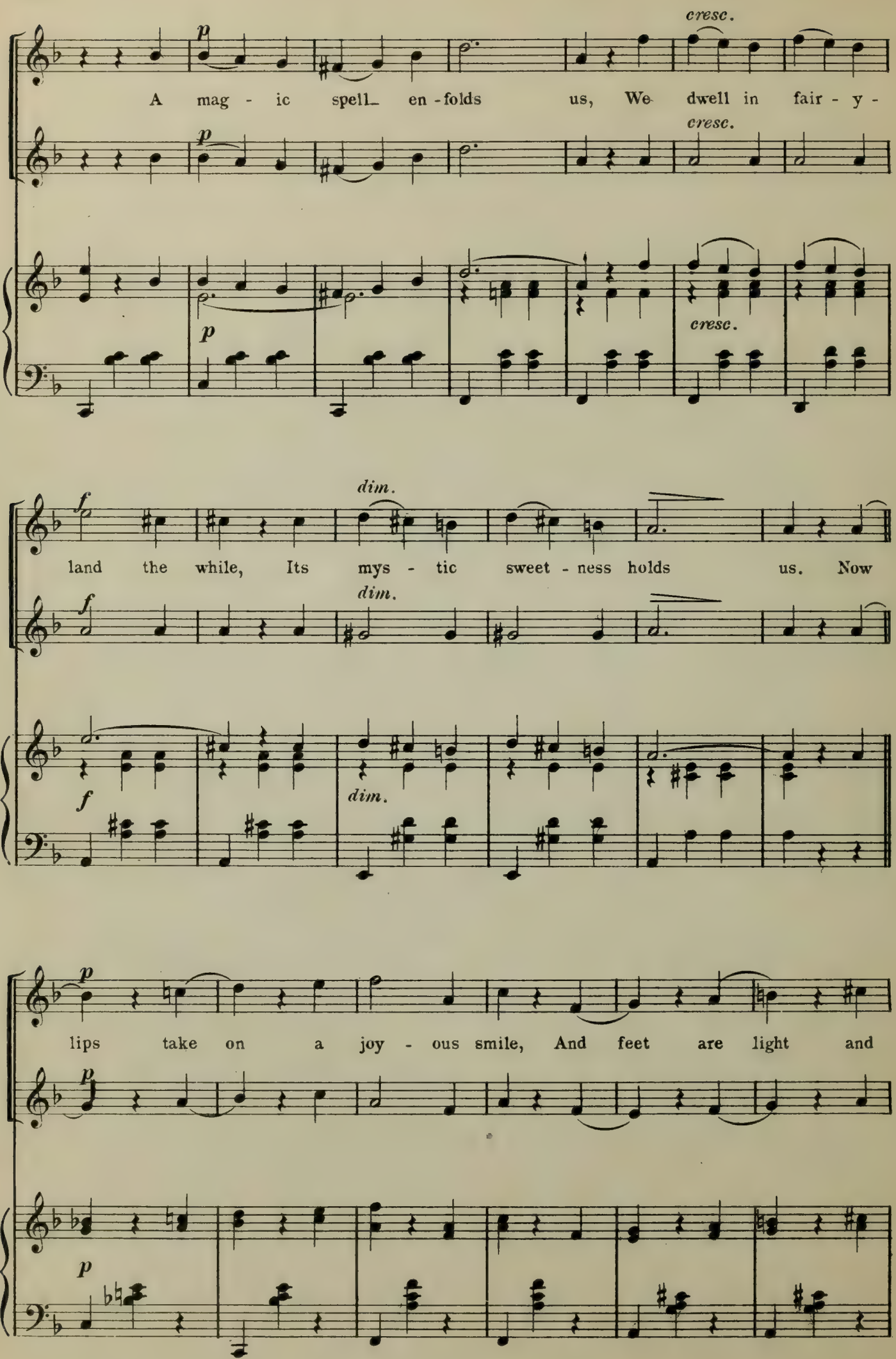
p

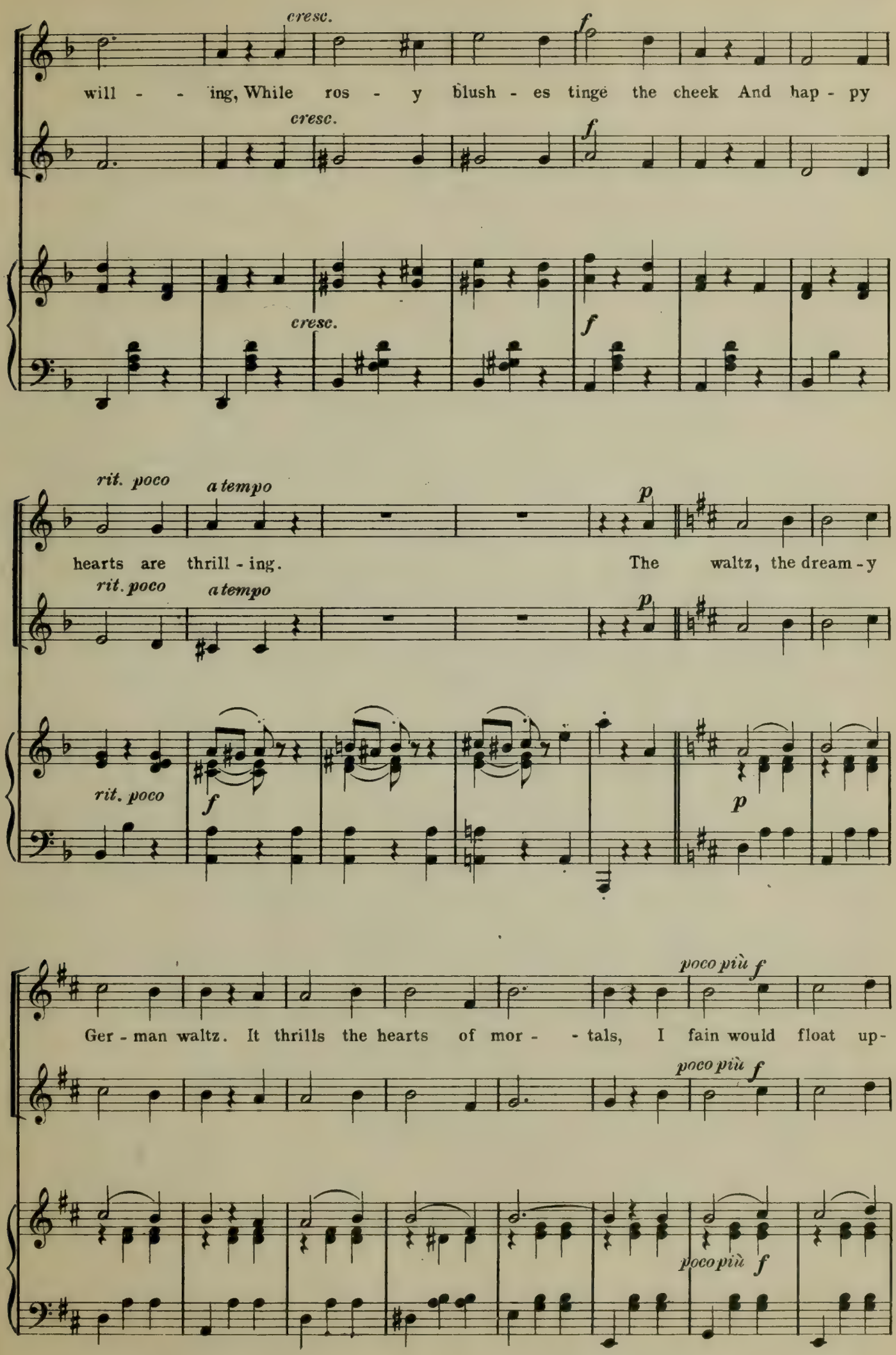
mf

With this en - chant - ing, with this en - chant - ing mea-sure. As

rit. poco


mf un poco ritenuto
a tempo
round and round we gent - ly glide A mag - ic
mf un poco ritenuto
a tempo
mf
cresc.
spell en - folds us, We dwell in fair - y - land the while, Its
We dwell in fair - y -
cresc.
mys - tic sweet-ness holds us,
land, Its sweet - ness holds us,
dim.
f


p
cresc.
A mag - ic spell en - folds us, We dwell in fair - y -
p
cresc.
p
cresc.
f
dim.
land the while, Its mys - tic sweet - ness holds us. Now
f
dim.
f
dim.
p
lips take on a joy - ous smile, And feet are light and
p
p


cresc.
f
will - - ing, While ros - y blush - es tinge the cheek And hap - py
cresc.
f
cresc.
f
rit. poco
a tempo
p
hearts are thrill - ing. The waltz, the dream - y
rit. poco
a tempo
p
rit. poco
f
p
poco più f
Ger - man waltz. It thrills the hearts of mor - - tals, I fain would float up-
poco più f
poco più f

on its strains Through dream-land's mys - tic por - - tals,

mf

cresc.

I fain would float up-

cresc.

cresc.

f

on its strain's Through dream-land's mys - tic por-tals,

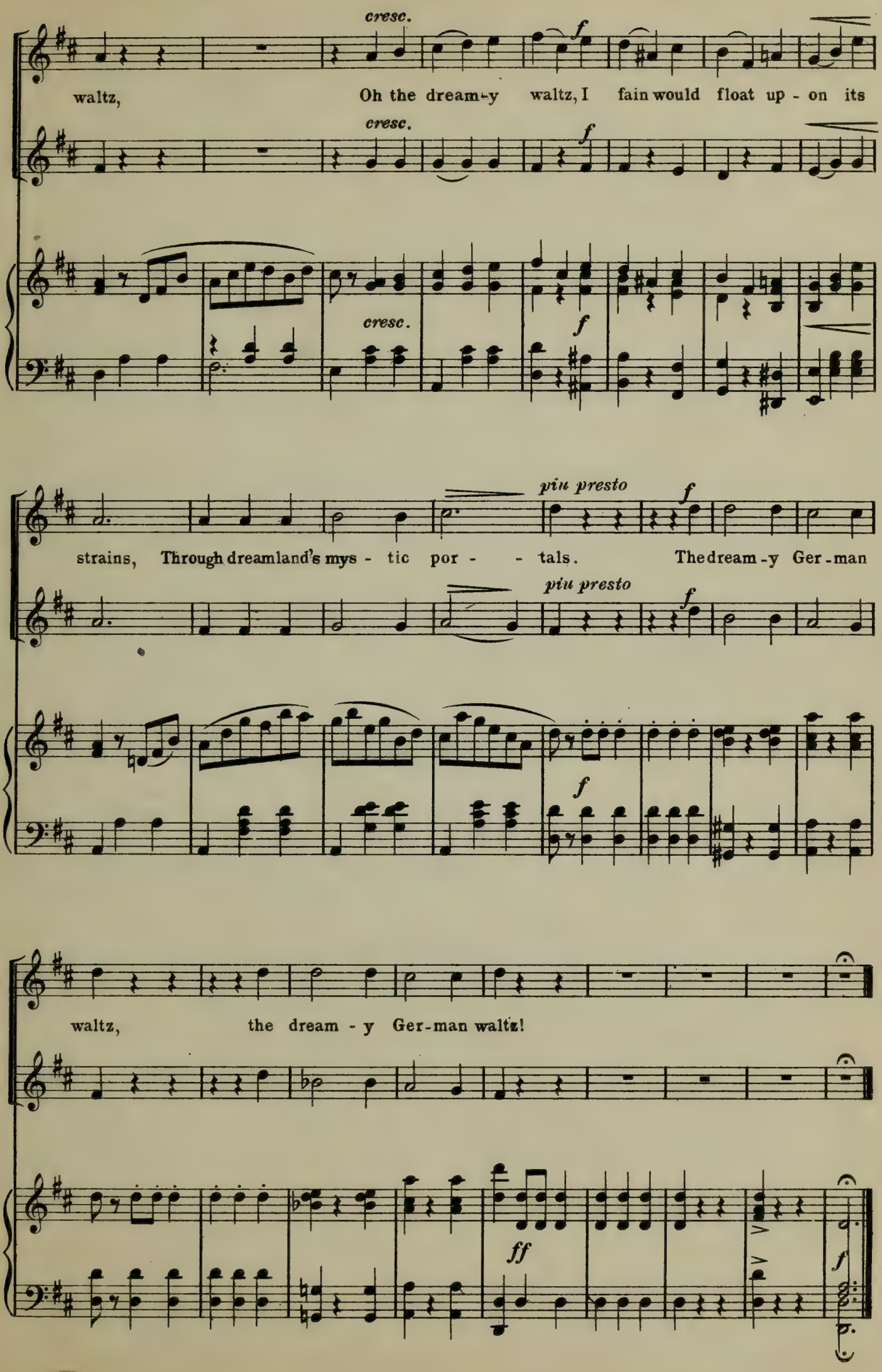
p

Oh the dream-y

f

f

p


cresc.
f
waltz, Oh the dream-y waltz, I fain would float up - on its
cresc.
f
cresc.
f
più presto
f
strains, Through dreamland's mys - tic por - - tals. The dream-y Ger-man
più presto
f
f
waltz, the dream - y Ger-man waltz!
ff
f

GERMANY

THE GERMAN WALTZ

Waltz tempo 3/4, Metronome 69 to 72. In giving a general contrast between the German and American Waltz one might say the Europeans whirl their waltz, using a small space to turn in, and practically eliminate the third step, using that count to pivot on; while the Americans glide theirs, using long steps for all three counts, making a long glided turn using much space.

When waltzing first became fashionable the gentleman commenced to dance one measure in advance of the lady, beginning with his right foot diagonally forward, and the lady began with her right foot forward as the gentleman danced his second measure, backward with his left.

The reason for this was, that the dance takes two measures of music to complete a full turn, and for the lady and gentleman to dance together facing one another, it was supposed to be necessary to have one take half the waltz step first, in order to have both commence with the right foot forward. But to-day old-fashioned ideas have advanced to the new mode and both begin to dance together, the gentleman giving way before the lady, and commencing backward with his left foot while she advances her right foot.

To learn to dance the waltz properly, will take considerable time and patience, as will be easily understood by noting the general fact that most American people dance the mongrel combination of the two-step to waltz music, which necessitates the learning of but one dance, that being fitted most illy to all music 2/4, 6/8 and 3/4.

In order to learn the dance with the greatest ease, have the pupils first take several exercises, both the lady and the gentleman for practice commencing with the right foot forward, and stand facing the instructor in single file one behind the other in as many lines as necessary to accommodate those taking part.

EXPLANATORY:—To take a half step, move either foot from a closed to an open position (apart), or from an open to a closed position.

To take a full step, move either foot from an open past the closed to the next open position; the steps used in walking are full steps, but if the movement is commenced with the heels together, the first step of the stepping foot is a half step, each succeeding step is a full step, until the heels are brought together again when another half step is taken.

FIRST WALTZ EXERCISE:—Going forward and backward. Commence with heels together. Walk forward with right foot, a half step, ... COUNT 1.

Walk forward with left foot, a little beyond a half step and slightly to the side, ... COUNT 2.

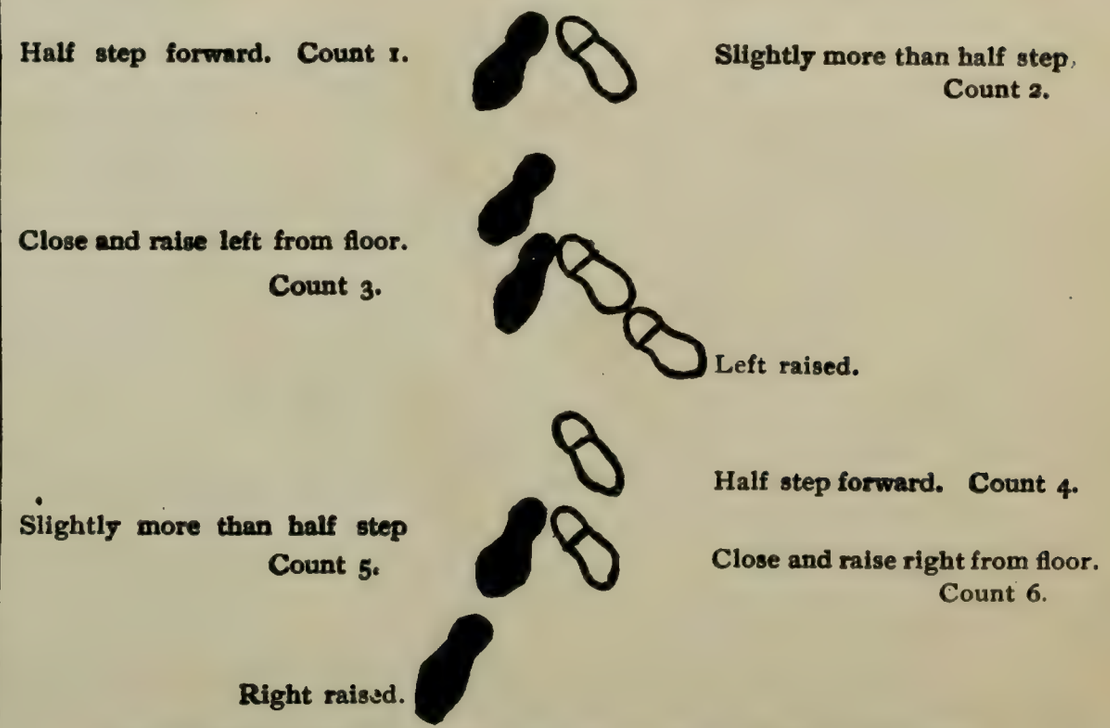
Close right to the left foot, at the same time displace the left with the right, which will leave the left foot raised from the floor ready to commence the next step, ... COUNT 3.

This takes one measure of music, making one waltz step. Repeat for three more measures, using the feet alternately, making four waltz steps in all.

Black foot right. DIAGRAM. GERMAN WALTZ. White foot left.

Going forward and backward.

Commence here.



Repeat forward two more waltz steps, then walk backward four waltz steps to regain original starting point.

Repeat this exercise backward and forward until proficiency has been attained.

SECOND EXERCISE TO PRACTICE THE STEPS FOR TURNING.—Walk forward with right foot a half step, ... COUNT 1.

Walk diagonally forward with the left foot until it is about even with, but slightly to the left side of the right foot, ... COUNT 2.

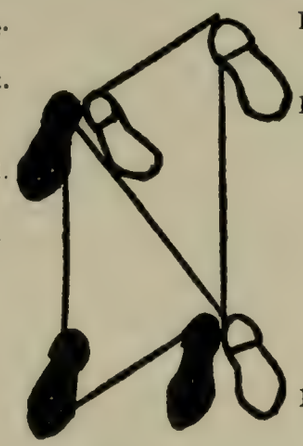
Slide the right foot to meet the left, at the same time raise left from the floor preparatory for the next step, ... COUNT 3.

Walk backward with the left foot, a half step, ... COUNT 4.

Walk diagonally backward with the right foot until nearly even with, but slightly to the left side of the right foot, ... COUNT 5.

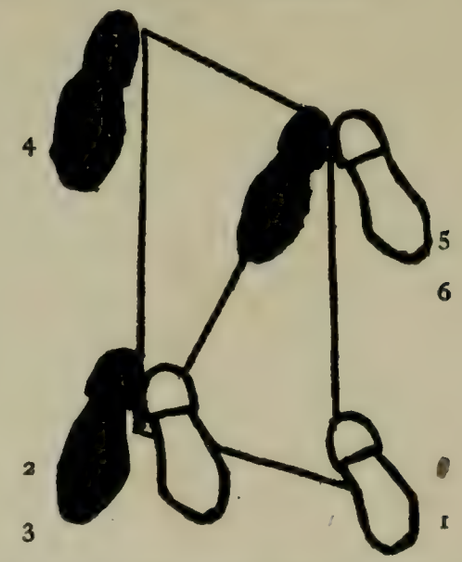
Slide the left foot to the right, raise right from the floor preparatory for the next step, ... COUNT 6.

Repeat this with the right foot forward, 1, 2, 3, and left foot backward, 4, 5, 6, until proficiency has been attained.



To practice the steps for turning to the left, use the left foot forward in place of the right, and reverse the entire movement as herewith directed.

Left forward half step, ... COUNT 1.
Right diagonally forward, slightly apart, ... COUNT 2.
Slide left foot to the right and raise right, ... COUNT 3.
Right foot backward half step, ... COUNT 4.
Left diagonally forward, slightly apart, ... COUNT 5.
Slide right foot to the left and raise left, ... COUNT 6.



After these steps have been practiced, place a man and a woman together facing one another, and taking hold of hands, let the man commence backward with his left foot 1, 2, 3, and his right forward 4, 5, 6.

And the woman with her right foot forward 1, 2, 3, and her left foot backward 4, 5, 6.

Gradually the couples may turn toward the right, turning a little on last count of the dance, or on each step, and as they become more familiar with the steps increase the turning until they make a 1/2 turn on 1, 2, 3, and complete the full turn on 4, 5, 6; the position for the dance is for the man to put his hands at the waist of the lady, one on each side, and the woman to place her hands on his shoulders.

To reverse, balance one waltz step 1, 2, 3, and turn in the reverse direction.

OSCAR DURYEA, Ex-President, American National Association, Master of Dancing.

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Gavotte

France

MARGARET E. LACEY

EDUARDO MARZO

Moderato

SOP. I

SOP. II

mf

f

p

Pret - ty maid,— sweet co - quette, Born in France— my Li -

p

p

cresc.

zette, Smil - ing lips,— eyes so bright, Ro - guish laugh— steps so

cresc.

cresc.

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mf *cresc.*

light. Come and dance, lit - tle one, Round and round, oh what

cresc.

Come and dance, lit - tle one, Round and round, oh what

mf *cresc.*

f

fun, Come and dance, lit - tle one, Round and round, oh what

fun, Come and dance, lit - tle one, Round and round, oh what

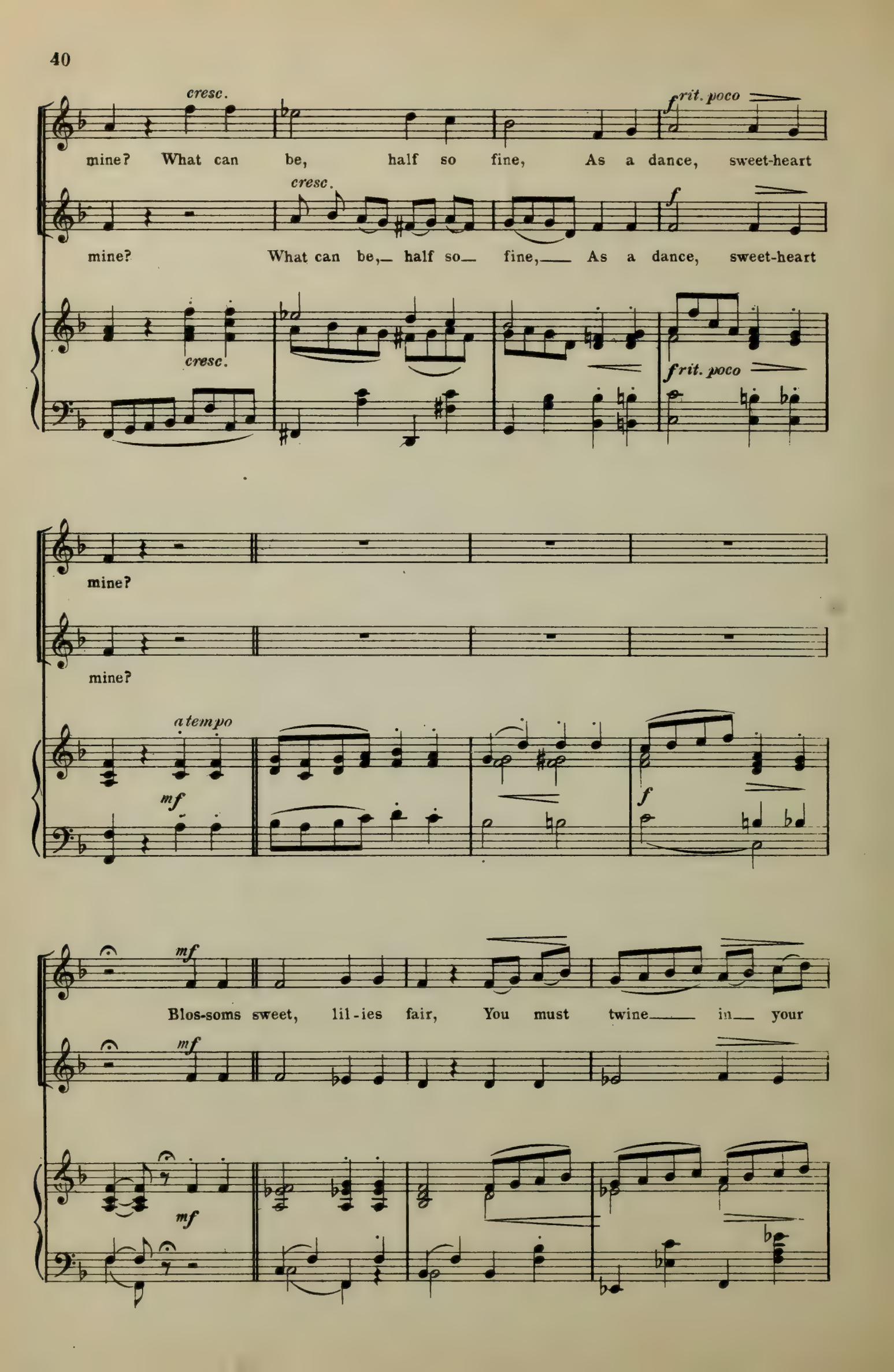
p

fun, What can be half so fine, As a dance, sweet-heart

p

fun, What can be half so fine, As a dance, sweet-heart

p


cresc.
f rit. poco
mine? What can be, half so fine, As a dance, sweet-heart
cresc.
f
mine? What can be,— half so— fine,— As a dance, sweet-heart
cresc.
f rit. poco
mine?
mine?
a tempo
mf
f
mf
Blos-soms sweet, lil-ies fair, You must twine— in— your
mf
mf

hair, While your cheek like the rose Soft and pink, sweet-ly

glows. *più f.* With your hands clasped in

p With your hands clasped in mine,

p *più f*

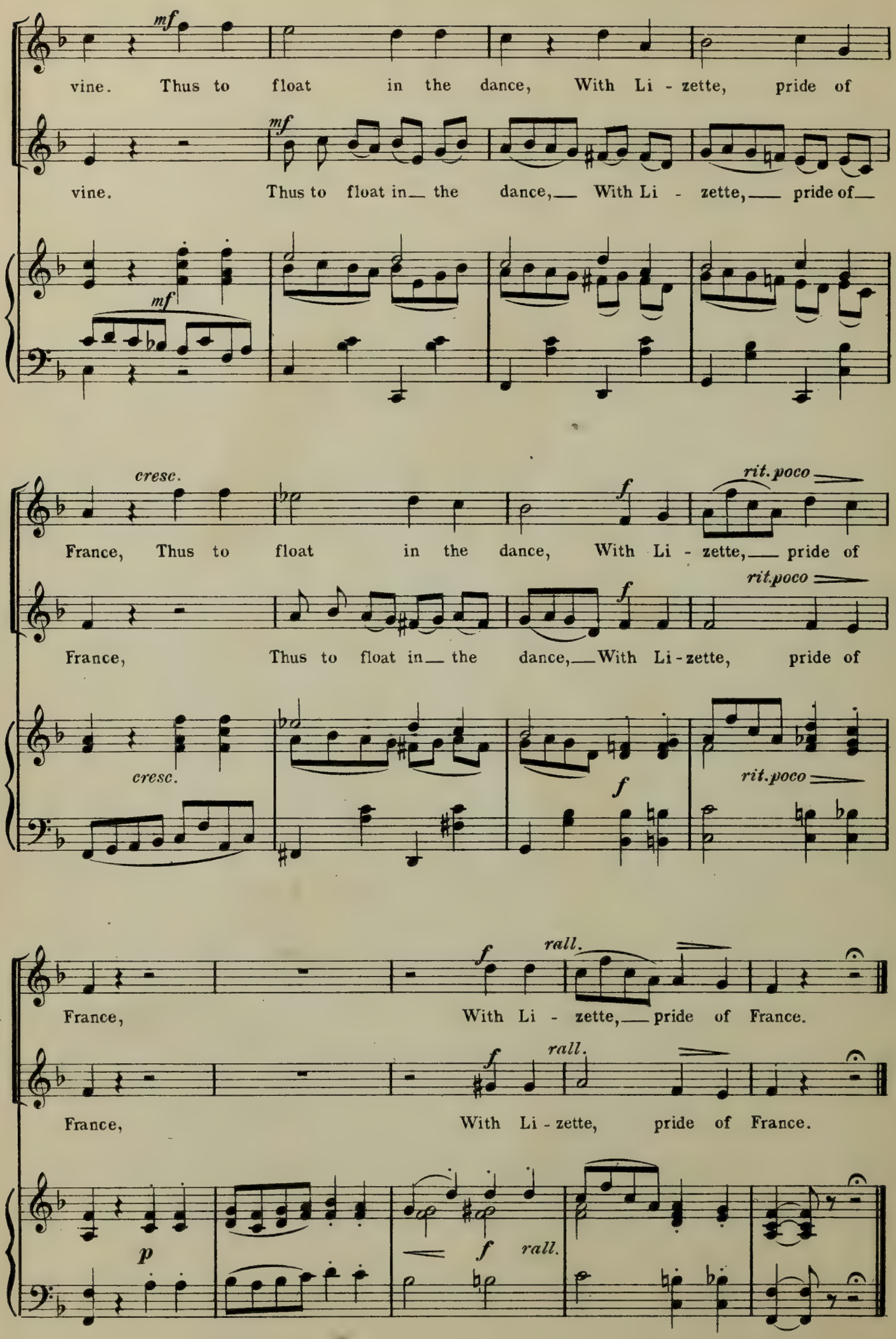
cresc. *f*

mine, With your hands clasped in mine. On we glide, 'tis di-

cresc. *f*

With your hands clasped in mine. On we glide, 'tis di-

cresc. *f*


mf
vine. Thus to float in the dance, With Li - zette, pride of
mf
vine. Thus to float in the dance, With Li - zette, pride of
mf
cresc.
France, Thus to float in the dance, With Li - zette, pride of
f
rit. poco
France, Thus to float in the dance, With Li - zette, pride of
f
rit. poco
cresc.
f
rit. poco
f
rall.
France, With Li - zette, pride of France.
f
rall.
France, With Li - zette, pride of France.
p
f
rall.

FRANCE

FRENCH GAVOTTE

A distinctively French Gavotte was originally in 2/4 tempo, but the steps have been adapted to a 4/4 tempo, which makes the dance easier of execution and comprehension.

Repeat the last 32 measures of the music for the dance, and if desired repeat the music the third time, and the entire dance again as very few repetitions occur.

Danced by a lady and gentlemen facing one another or standing side by side, (the gentleman on the left side of his partner) as the occasion may demand.

The bow for the gentleman and the courtesy for the lady should be practised first.

THE LADY'S COURTESY.

Left hand in gentleman's right, palm facing downward, held at height of shoulder.

Point the right toe to the right side..... Count 1.

Transfer the weight of the body to it and turn quarter to the right.
Count 2.

Draw the left behind the right.
Count 3.

Release the hand.

Bend the knees well down and incline the body slightly forward.
Count 4.

Step backward with the left continuing to sink downward and backward.....Count 5, 7.

Rise and draw the foot in front, the right backward to meet the left.
Count 7, 8,

TWO MEASURES OF MUSIC.

THE GENTLEMAN'S BOW.

Right hand holding the lady's left, palm facing upward, held at height of shoulder.

Point the right foot to the right side.....Count 1.

Transfer weight of the body to it, at the same time turn quarter to the left..... Count 2.

Draw the left behind the right.
Count 3.

Release the lady's hand.

Incline the body forward without bending the knees .....Count 4.

Step backward with the left foot and continue to bend forward.
Count 5, 6.

Raise the body and draw the foot in front, (the right) backward to meet the left.....Count 7, 8.

TWO MEASURES OF MUSIC.

Repeat the bow and courtesy, facing partner Count 1, 2, 3, 4,—5, 6, 7, 8.

SOLO GENTLEMAN.—Lady remain standing.

No. 1.—Raise the left foot and spring over to the left onto it.....Count 1.
Cross the right well over in front of the left, in an open position.
Count 2.
Close the left to meet the right.....Count 3.
Rest.....Count 4.

No. 2.—Raise the right foot and spring over to the right onto it.....Count 1.
Cross the left well over in front of the right, in an open position.
Count 2.
Close the left to meet the right.....Count 3.
Rest .....Count 4.

No. 3.—Raise the left foot and spring over to the left onto it.....Count 1.
Cross the right well over in front of the left, in an open position.
Count 2.
Close the left to meet the right.....Count 3.
Rest.....Count 4.

No. 4.—Glide backward on left foot, weight on left.....Count 1.
Glide right to meet the left, weight on right.....Count 2.
Glide backward on left, weight on left.....Count 3.
Close right to left, *without* transfer of weight.....Count 4.
Step with the right foot to the right, weight on the right ....Count 1.
Close left to meet right, weight on left.....Count 2.
Step to the right on right, weight on the right.....Count 3.
Close the left behind the right, *with* weight on left .....Count 4.

No. 5.—Repeat No. 2, commencing on the right foot to the right.
Count 1, 2, 3, 4.

No. 6.—Repeat No. 1, commencing on the left foot.....Count 1, 2, 3, 4.

No. 7.—Step backward with the right foot and transfer the weight to the right foot.
Count 1.
Cross the left well over the right in a decidedly crossed position.
Count 2.

Turn on the balls of the feet raising both heels, make a complete turn, facing the same direction from which the turn was commenced, weight on left foot.....Count 3, 4.

~~No. 8.—Repeat No. 7.....Count 1, 2, 3, 4.~~

EIGHT MEASURES OF MUSIC.

LADY'S SOLO.—Gentleman remain standing.

Repeat the entire movements as in the preceding eight measures, but the lady dances the exact opposite to the gentleman commencing with the opposite foot (the right) and where he moved backward, she should move forward, etc.

Count 1, 2, 3, 4,—1, 2, 3, 4,—1, 2, 3, 4,—1, 2, 3, 4.
Count 1, 2, 3, 4,—1, 2, 3, 4,—1, 2, 3, 4,—1, 2, 3, 4.

EIGHT MEASURES OF MUSIC.

The lady and gentleman if opposite one another dance with opposite feet, if standing side by side, gentleman dance toward the right, beginning with the right foot and lady with left foot to cross one another, the gentleman crossing behind the lady.

Description for Gentleman.

No. 9.—Slide to the right with the right foot.....Count 1.
Slide the left foot across in front of and close to the right foot. Count 2.
Slide the right foot to the right, (count *and*) and immediately transfer weight to right and slide left foot behind and close to right foot. Count 3.
Slide the right foot to the right, (count *and*) and immediately transfer weight to right and slide the left in front of and close to right. Count 4.

No. 10.—Raise the left foot well up in the air and with a decided bend of the knee point the toe straight down to the ground after which walk forward on it.....Count 1.
Walk forward a whole step with the right foot in a natural manner. Count 2.
Walk forward a whole step with the left foot as before.....Count 3.
Close the right foot to meet the left, but do not transfer the weight. Count 4.

No. 11.—Repeat No. 9.....Count 1, 2, 3, 4.

No. 12.—Repeat No. 10.....Count 1, 2, 3, 4.
Reverse the entire movement to return to original places.
Lady commencing with her right foot and moving toward her right.
The gentleman commencing with his left foot and moving toward the left.
Count 1, 2, 3, 4,—1, 2, 3, 4,—1, 2, 3, 4,—1, 2, 3, 4.

EIGHTH MEASURE OF MUSIC.

"Bow and Courtesy" to audience as described at first, turn and "Bow and Courtesy" to partner, and the gentleman presents his partner with a nose-gay which he has carried in his hand during the dance, or he may kiss the back of the lady's hand, raising her right hand to his lips with his right hand, at the 5th and 6th counts in the "Bow and Courtesy." (It was the custom to kiss ones partner in the Govette or present her with a posy, in fact the dance originated from a kissing game or a song game such as children play today.)

If the dance is repeated, the dancers may dance facing one another the second time, the first time present lady with nose-gay at the "bow and courtesy," and the second time kiss the hand.

OSCAR DURYEA, Ex-President, American National Association, Master of Dancing.

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Tarantella

Italy

MARGART E. LACEY

EDUARDO MARZO

Allegro

Sop.I

Sop.II

Allegro

f staccato

Ah

Na - ples, love - ly ci - ty there Be - side the wave so blue My

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heart beats high with love, as oft as e're I think of you.

f staccato

f

Thou art a maid - en fair and sweet, Co - quet - ting with the

f

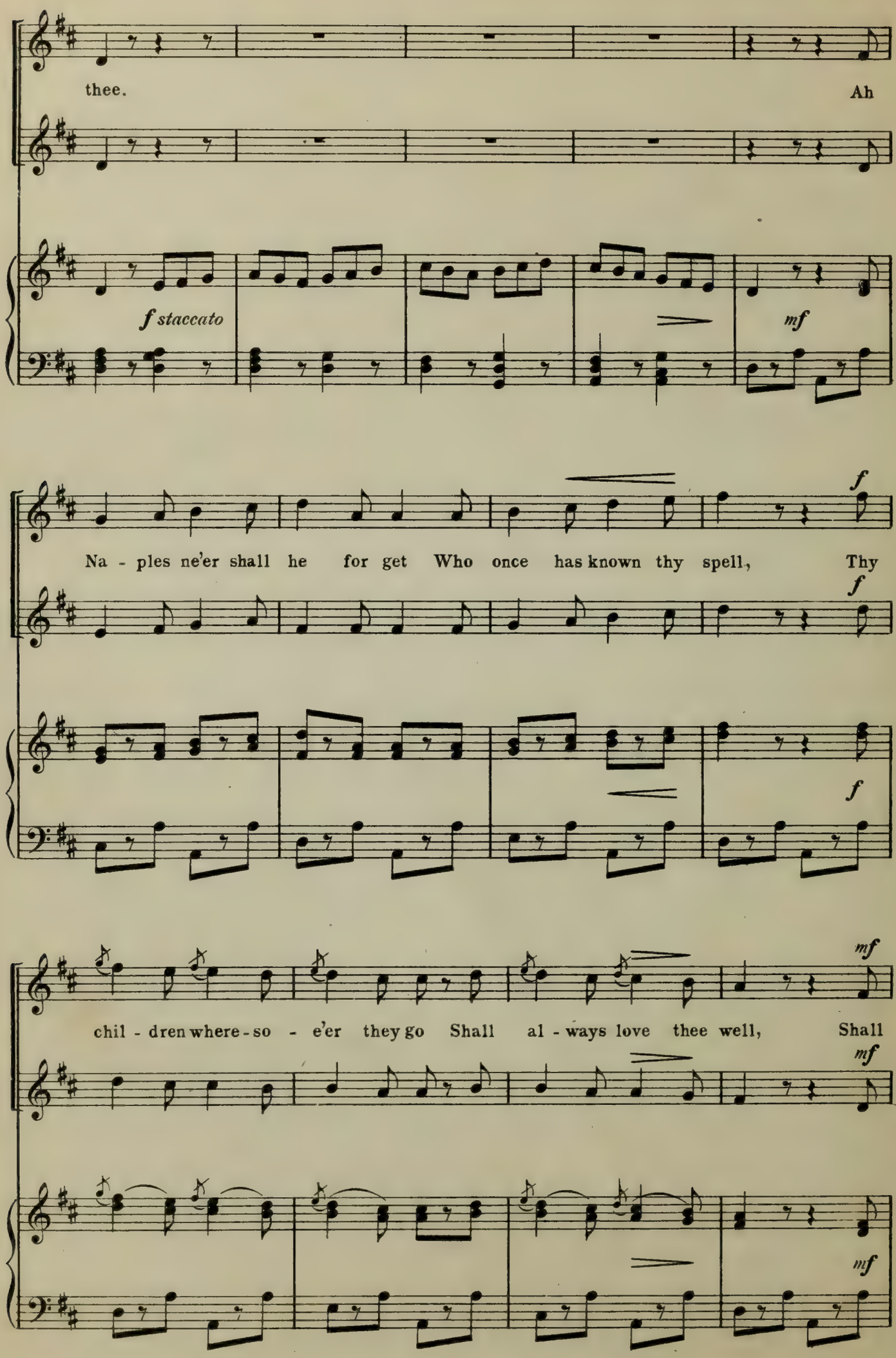
f

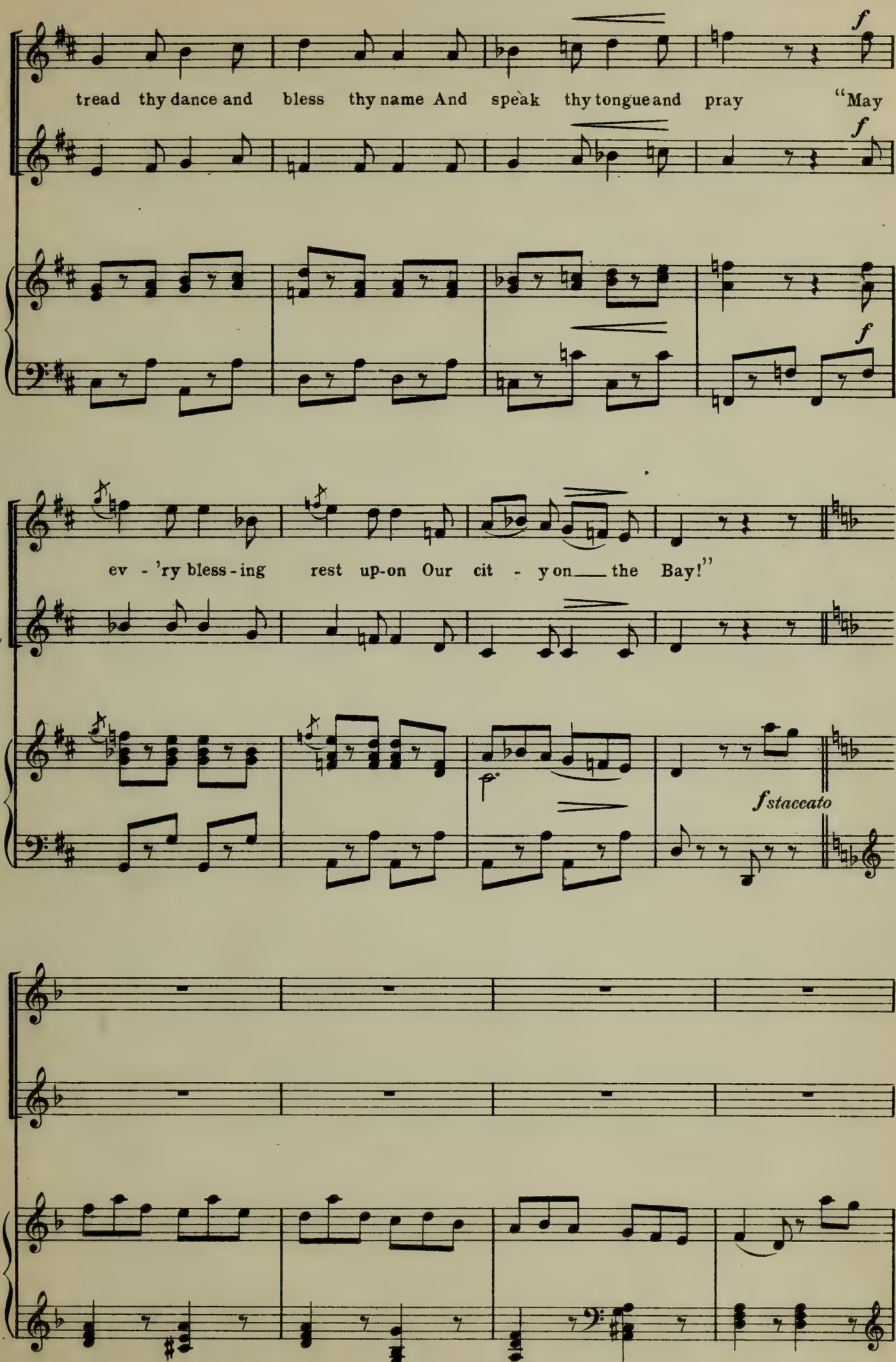
mf

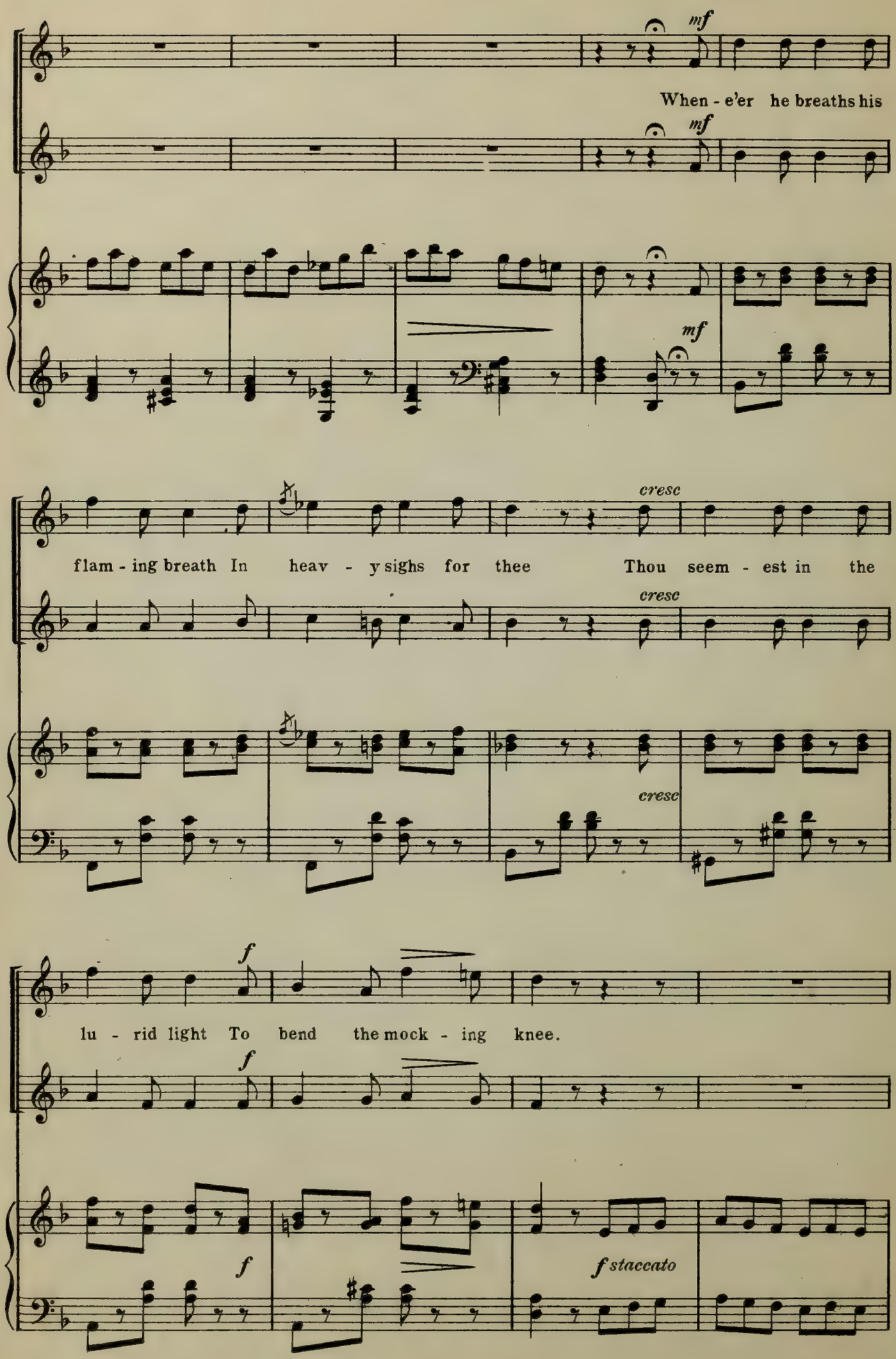
sea, And blush - ing at the moun - tain yon That glows with love of

mf

mf


thee.
Ah
f staccato
mf
Na - ples ne'er shall he for get Who once has known thy spell, Thy
f
f
f
chil - dren where - so - e'er they go Shall al - ways love thee well, Shall
mf
mf
mf


f
tread thy dance and bless thy name And speak thy tongue and pray "May
f
f
ev - 'ry bless - ing rest up-on Our cit - y on the Bay!"
p
f staccato


mf
When - e'er he breaths his
mf
mf
cresc
flam - ing breath In heav - y sighs for thee Thou seem - est in the
cresc
cresc
f
lu - rid light To bend the mock - ing knee.
f
f
f staccato

mf

And move with witch - ing

mf

Thou seem'st a wil - ful maid, to dance

mf

cresc.

grace A si - ren from the spark-ling sea The spir - it of the

cresc.

cresc.

place.

f staccat

mf

Ah Na - ples, ne'er shall he for - get who once has known thy

mf

mf

f

spell, Thy chil - dren where - so - e'er they go Shall al - ways love thee

f

f

f

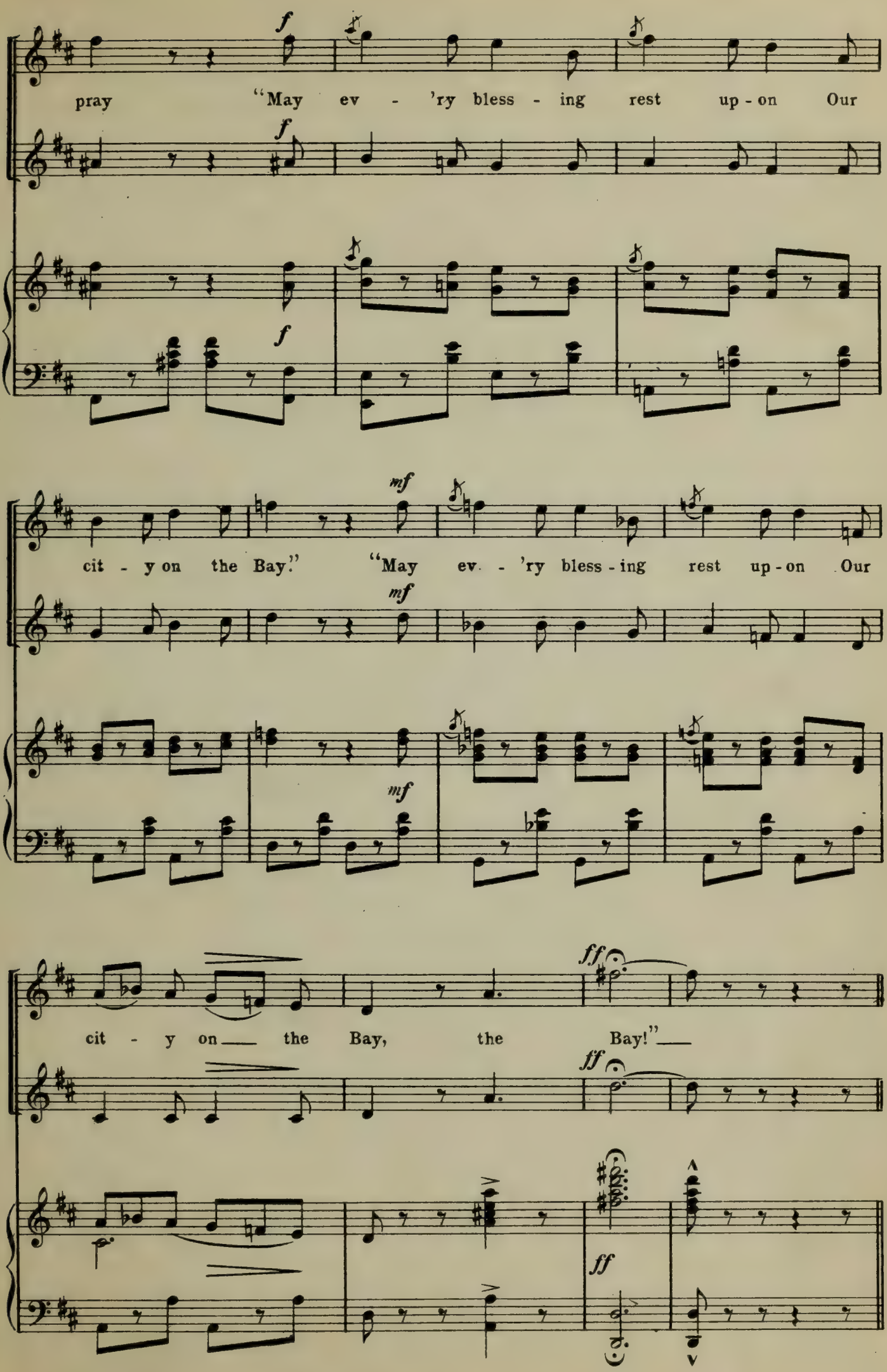
mf

well, Shall tread thy dance and bless thy name And speak thy tongue and

mf

mf

mf


f
pray "May ev - 'ry bless - ing rest up - on Our
f
f
mf
cit - y on the Bay." "May ev - 'ry bless - ing rest up - on Our
mf
mf
ff
cit - y on the Bay, the Bay!"
ff
ff

ITALY

TARANTELLA

Repeat last 52 bars for dance, the steps to be executed in unison, side by side, or if preferred with opposite feet.

No. 1.—8 skipping steps backward.
8 skipping steps advancing.
A skipping step is a hop preceded by a step, or a step and hop danced staccato . . . EIGHT MEASURES.

No. 2.—Stationary step.
Step on right, cross left raised in front, hop on right, Count 1 and 2.
Step on left, cross right raised in front, hop on left, Count 3 and 4.
Four hops on right leg, turning to right, left raised, Count 1, 2, 3, 4.
Repeat these stationary steps commencing with the left foot . . . . . EIGHT MEASURES.

No. 3.—Step on right, point left front.
Step on left, point right front.
Half turning to face partner . . TWO MEASURES.

No. 4.—Join right hands,
Circle about each other to original places with 16 skipping steps to be executed in a very romping manner.
Separate and end side by side . EIGHT MEASURES.

No. 5.—Retreating,
8 backward skipping steps . . FOUR MEASURES.

No. 6.—Repetition of No. 2.
Step on right, cross and raise left, hop on right, Count 1 and 2.
Step on left, cross and raise right, hop on left, Count 3 and 4.
Four hops on right leg turning to right, Count 1, 2, 3, 4.
Repeat with left . . . . . EIGHT MEASURES.

No. 7.—Advancing obliquely to right, hop on left foot, and at same time point right toe to the left toe, Count 1.
Hop on left and at the same time point right heel with toe raised to the left toe, Count 2.
Repeat this until 16 counts have been made. Right hand on hip, left hand raised over head. EIGHT MEASURES.

No. 8.—Transfer weight to right leg, raising the left behind, eight hops on right leg turning rapidly to the right. Right arm extended in front and left arm extended to the rear at the height of the shoulders. Stop abruptly—pause an instant—take hands—and run off . . . . . SIX MEASURES.

OSCAR DURYEA, Ex-President, American National Association, Master of Dancing.
Collaborating with LILLA VILES WYMAN.

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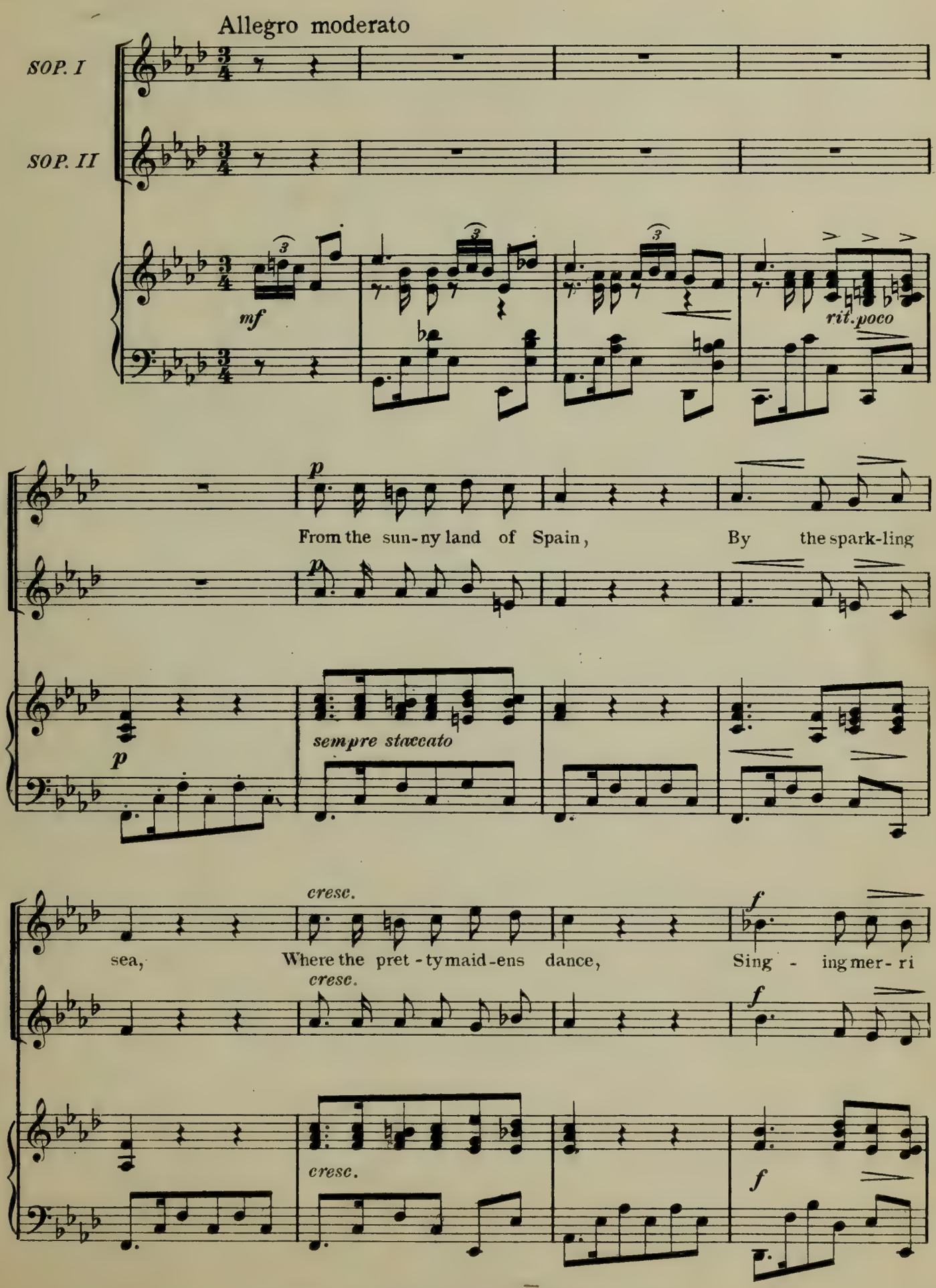
Bolero

Spain

MARGARET E. LACEY

EDUARDO MARZO



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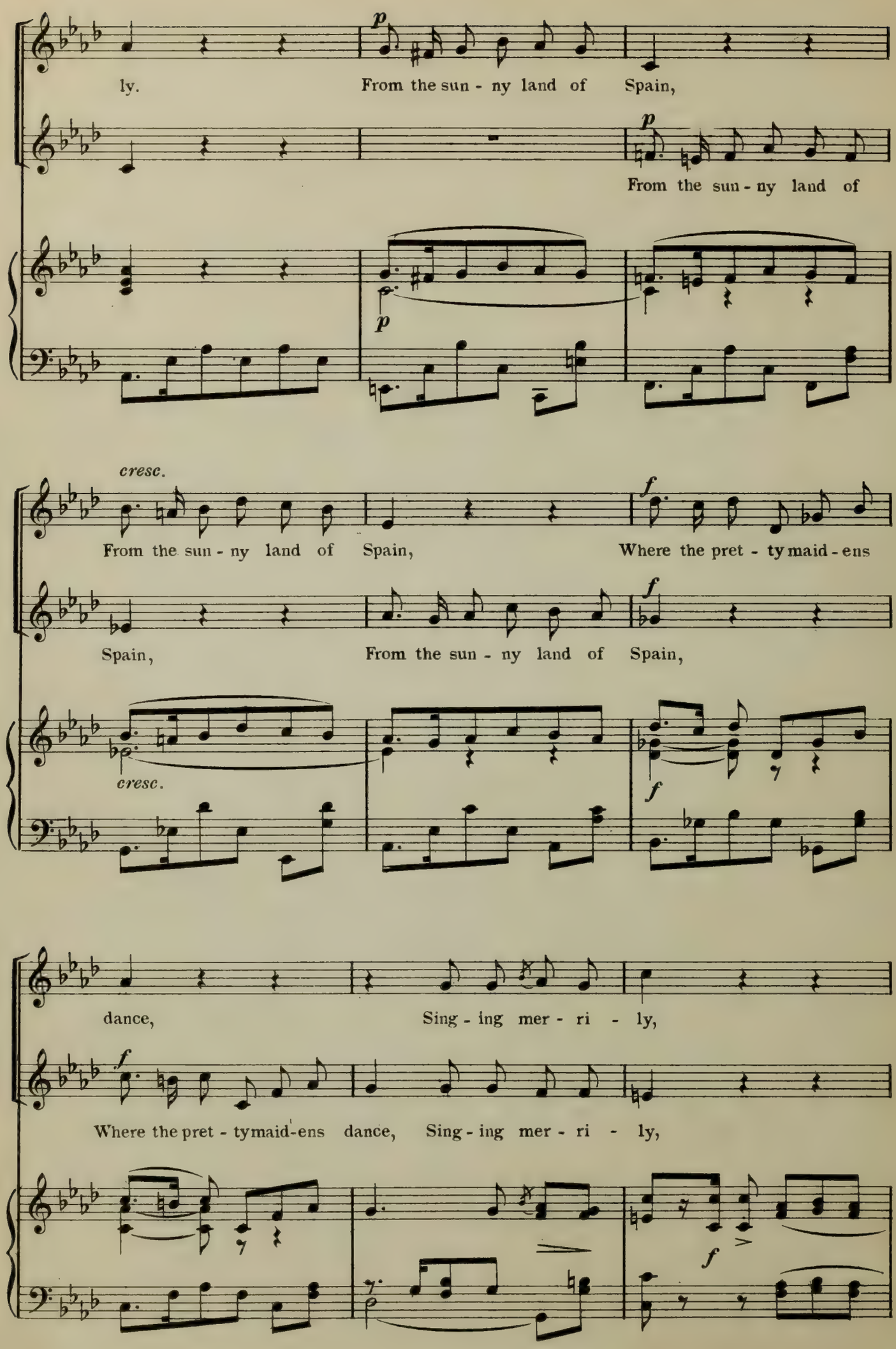
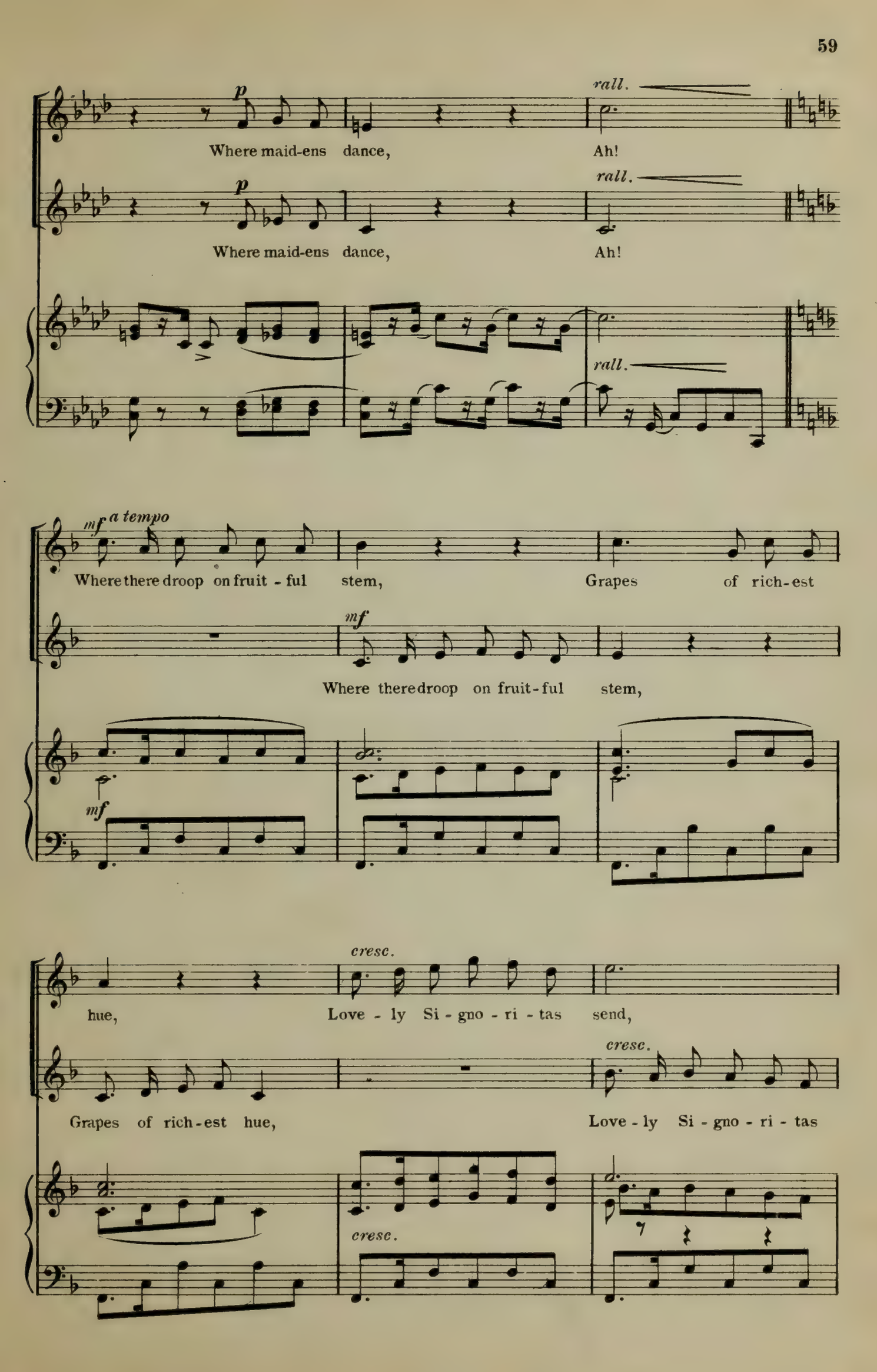

p
ly. From the sun - ny land of Spain,
p
From the sun - ny land of
p
cresc.
From the sun - ny land of Spain, Where the pret - ty maid - ens
f
Spain, From the sun - ny land of Spain,
f
cresc.
f
dance, Sing - ing mer - ri - ly,
f
Where the pret - ty maid-ens dance, Sing - ing mer - ri - ly,
f


p
rall.
Where maid-ens dance,
Ah!
p
rall.
Where maid-ens dance,
Ah!
rall.
mf a tempo
Where there droop on fruit - ful stem,
Grapes of rich-est
mf
Where there droop on fruit-ful stem,
mf
cresc.
hue,
Love - ly Si - gno - ri - tas send,
cresc.
Grapes of rich-est hue,
Love - ly Si - gno - ri - tas
cresc.

f

Greet-ings warm to you Love - ly Si - gno - ri - tas

f

send, Greet-ings to you

f *mf*

cresc. *stent.*

send Greet-ings to you, Love - ly Si - gno - ri - tas

cresc. *stent.*

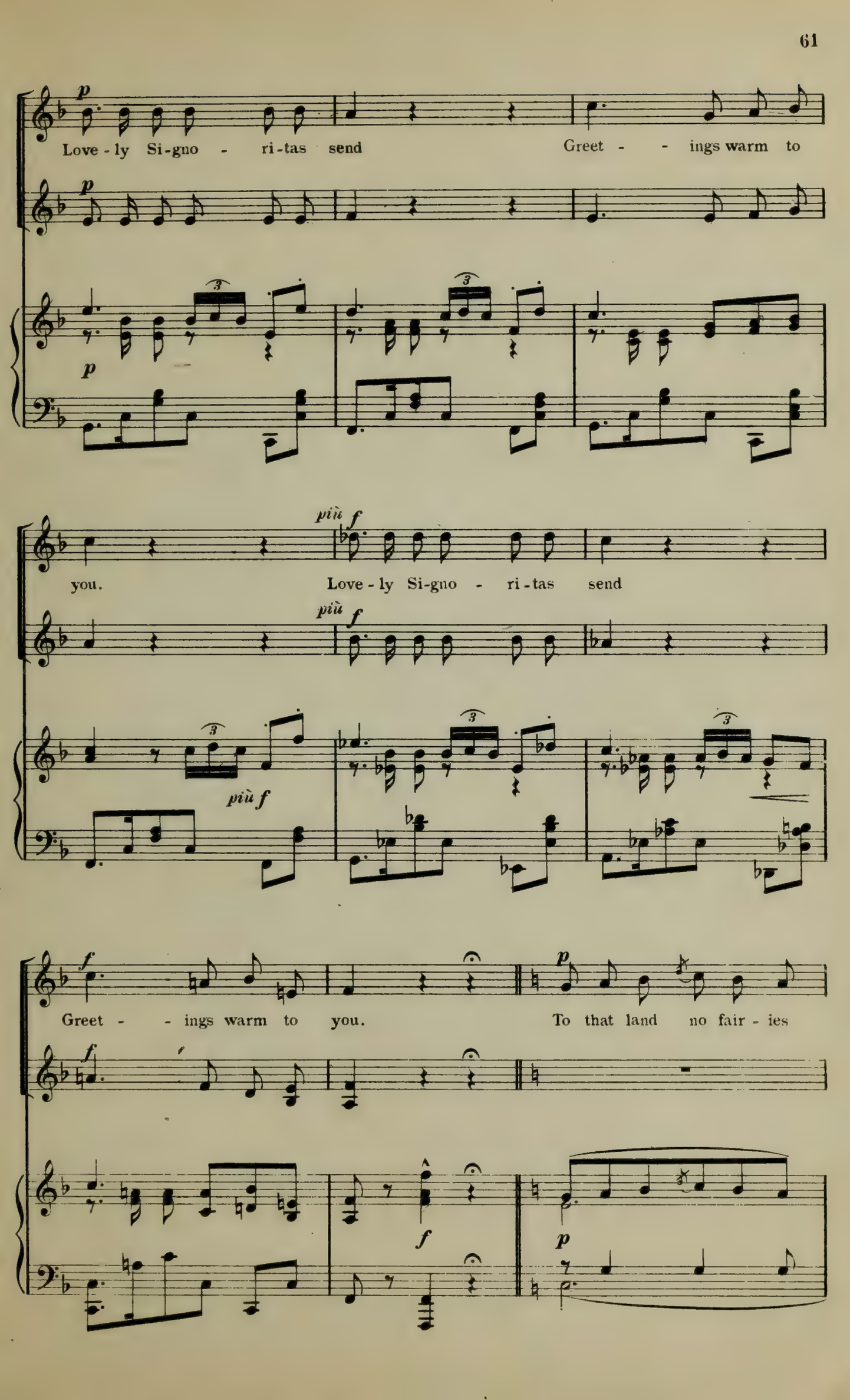
a tempo *f*

send Greet - - ings warm to you,

cresc. *f*

Love - ly Si - gno - ri - tas send Greet-ings to you,

f


p
Love - ly Si - gno - ri - tas send Greet - - ings warm to
p
p
più f
you. Love - ly Si - gno - ri - tas send
più f
più f
f
Greet - - ings warm to you.
f
p
To that land no fair - ies
f
p

go For they need them not,

To that land no fair - ies go For they need them not,

Far more beau - ti - ful than dreams Is each love - ly

cresc.

Far more beau - ti - ful than dreams each love - ly

cresc.

f

f

spot, To that land no fair - ies go.

p

spot, To that land no fair - ies

p

p

cresc.

To that land no fair-ies go. Far more beau-ti-ful than

cresc.

go. To that land no fair-ies go.

cresc.

f *p*

dreams. Is each love-ly spot, each love-ly

f *p*

Far more beau-ti-ful than dreams— each love-ly spot, each love-ly

f

f

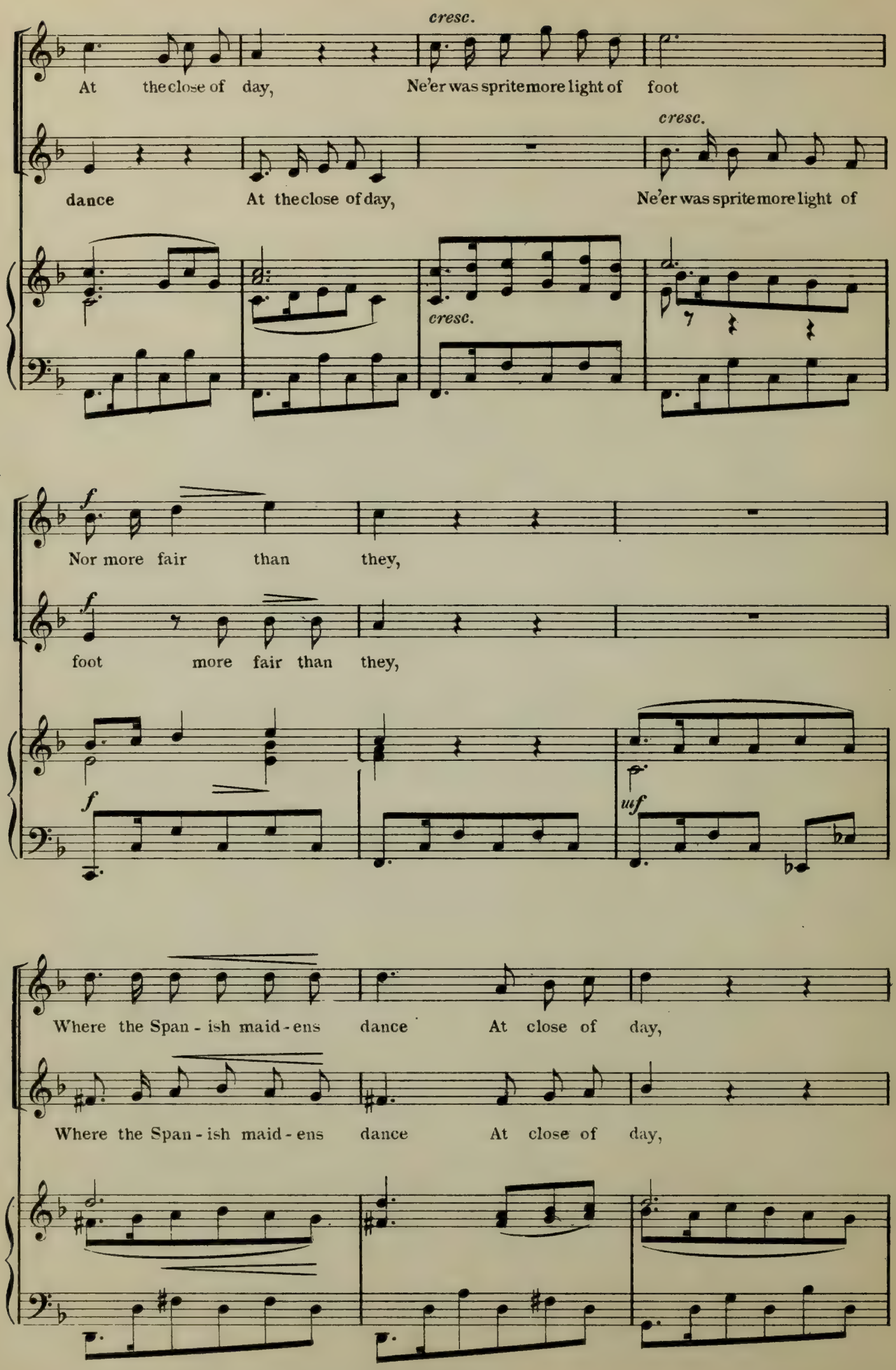
rall. *mf* *a tempo*

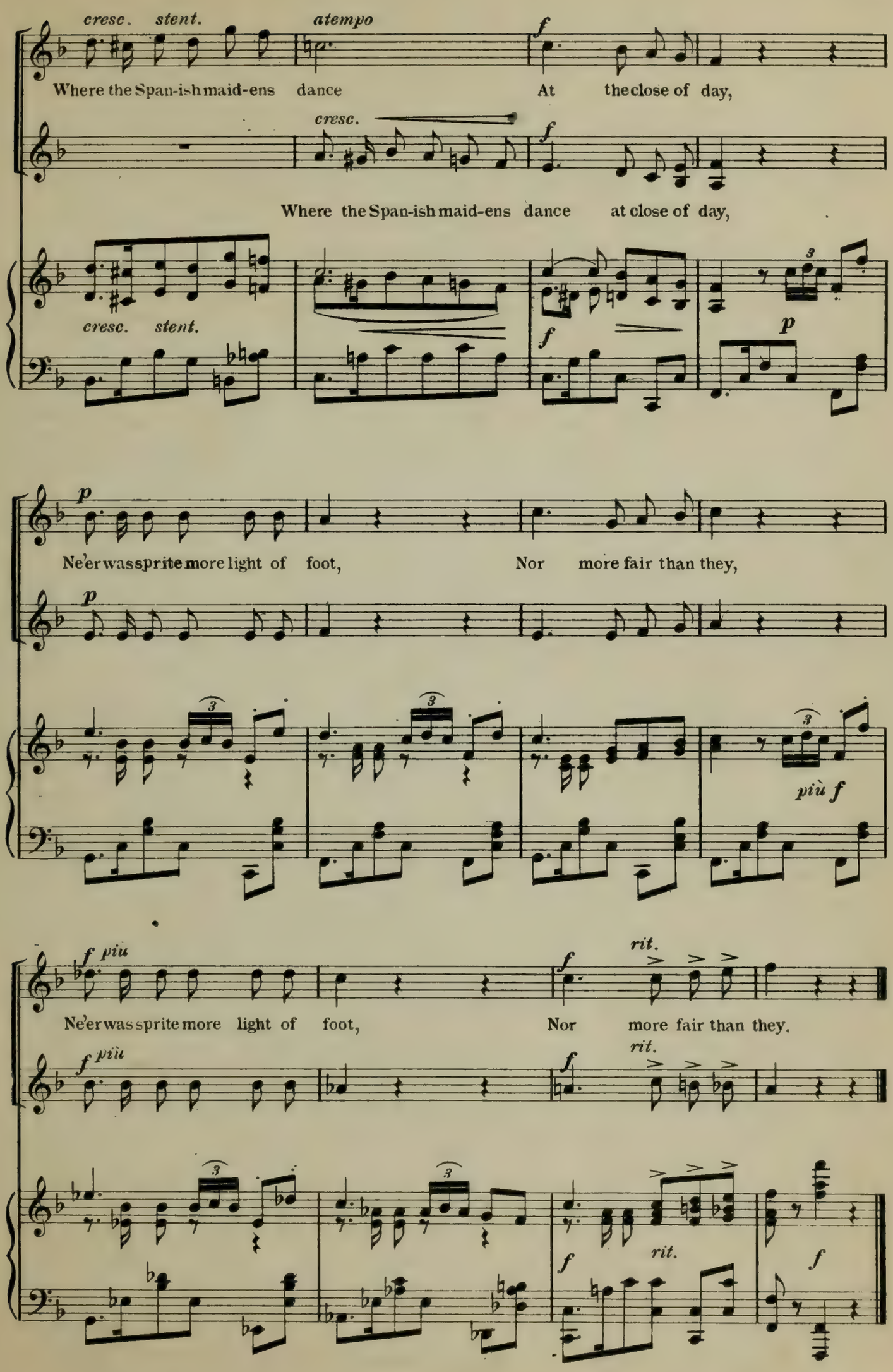
spot. Ah! Where the Spanish maidens dance

rall. *mf*

spot. Ah! Where the Spanish maid-ens

rall. *mf*


cresc.
At the close of day, Ne'er was sprite more light of foot
cresc.
dance At the close of day, Ne'er was sprite more light of
cresc.
f
Nor more fair than they,
f
foot more fair than they,
f
uf
Where the Span - ish maid - ens dance At close of day,
Where the Span - ish maid - ens dance At close of day,


cresc. stent.
atempo
f
Where the Span-ish maid-ens dance At the close of day,
cresc.
f
Where the Span-ish maid-ens dance at close of day,
cresc. stent.
f
p
p
Ne'er was sprite more light of foot, Nor more fair than they,
p
più f
f più
rit.
f
Ne'er was sprite more light of foot, Nor more fair than they.
f più
rit.
f
rit.
f
f

SPAIN

BOLERO

Repeat last 24 measures of the music for the dance.

At the finish of song the boy stand on the left side of his partner and join inside hands with her.

Step described is for a boy.

Girl use opposite foot.

With the first step partners turn their backs to each other. This is for 12 counts or two measures; although the hands are still joined.

With the next 12 counts, face each other.

No. 1.—Step on left (Count 1), extend right in air at side—at same time turning body to face outside . . . . . Count 2.
Hop on left . . . . . Count 3.
Stamp on right in front of left . . . . . Count 4.
Stamp on left just behind right . . . . . Count 5.
Rest . . . . . Count 6.

Retreating to place.

Step back on right . . . . . Count 1.
Draw, closing left to middle of right foot . Count 2.
Repeat . . . . . Count 3, 4.
Repeat . . . . . Count 5, 6.

Repeat the whole, commencing with right foot, and while dancing, turn to face partner.

The whole movement with repeat taking . FOUR MEASURES.

No. 2.—Separate from partner, semi-circle stage, boy turning to left and girl turning to right, meeting at top of stage.

Step for boy, girl use opposite foot.

One advancing two-step, *i. e.*, slide left to front, close right, slide left front. Count 1, 2, 3.

Rest . . . . . Count 4.
Slide right in front of left . . . . . Count 5, 6.

Repeat three more times using the same foot each time.

MOVEMENT FOR ARMS.

Left arm curved in front of body, about height of shoulder–right arm curved behind at about waist line–in this position for six counts.

Snap finger twice on 1 and 3.

Boy slights the very last count and kneels facing front.

FOUR MEASURES.

NOTE.—In the following movement the girl dances in circle about the boy. The boy meantime sways his arms gracefully and follows with his eyes the movement of the girl.

No. 3. Step for girl, dancing about the kneeling boy.
Step on right . . . . . Count 1.
Swing left leg raised in front of right . . . . . Count 2.
Hop on right . . . . . Count 3.
Stamp on left just in front of right . . . . . Count 4.
Stamp on right behind left . . . . . Count 5.
Rest . . . . . Count 6.

Step on left . . . . . Count 1.
Swing right leg, raised in front of left . . . . . Count 2.
Hop on left . . . . . Count 3.
Stamp on right in front of left . . . . . Count 4.
Stamp on left behind right . . . . . Count 5.
Rest . . . . . Count 6.

Repeat both 12 counts.

Boy rise to feet on last count.

Girls arm movements. Right arm raised above head, left arm curved in front, shoulder high—held thus for 6 counts, then change, snap fingers on count 4 and 5 . FOUR MEASURES.

No. 4.—Dance now in circle of stage, the girl dancing backward as though inviting the boy, who follows her closely with the same step as in Number 3. Girl reverses the step in order to dance backward.

EIGHT MEASURES.

No. 5.—Repeat first step, joining hands . . . . . TWO MEASURES.

No. 6.—Two turns to right. To turn, step on the left foot and turn to left—step on right and continue to turn to left, etc. Pose: Girl kneeling. Boy standing . . . . . TWO MEASURES.

NOTE.—Castanets can be introduced in place of the snapping of the fingers.

OSCAR DURYEA, Ex-President, American National Association, Master of Dancing.

Collaborating with LILLA VILES WYMAN.

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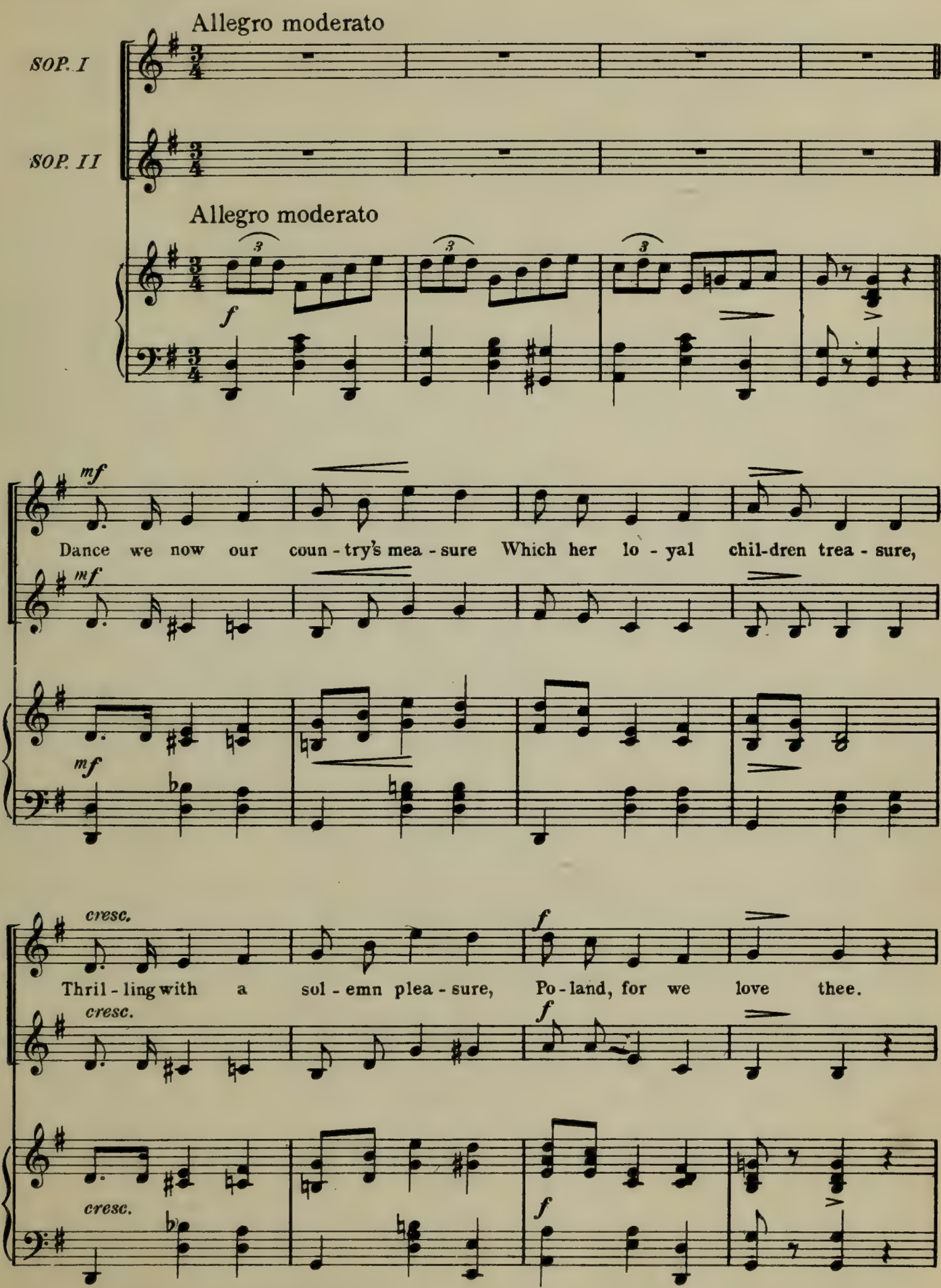
Mazurka

Poland

MARGARET E. LACEY

EDUARDO MARZO



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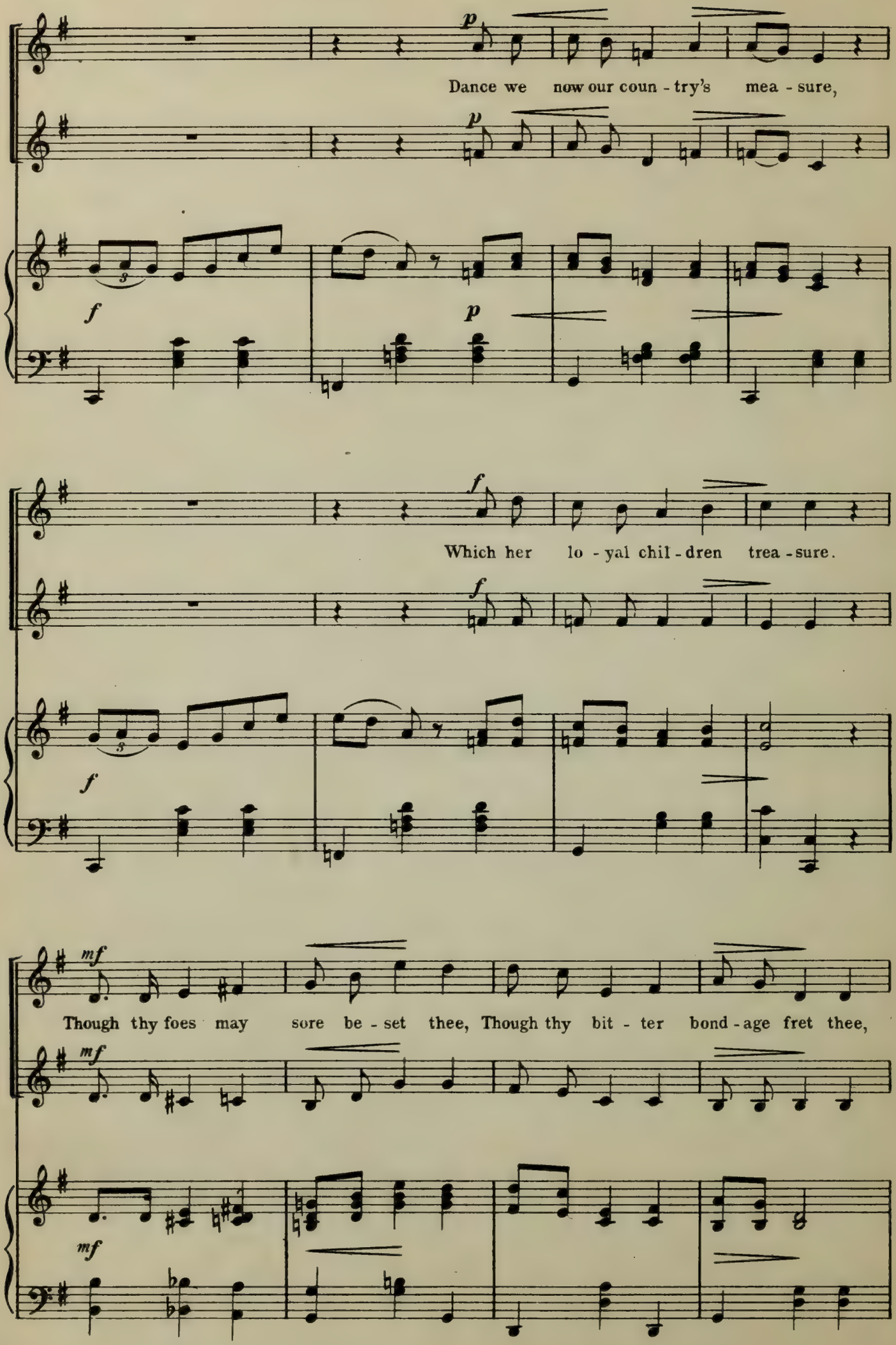
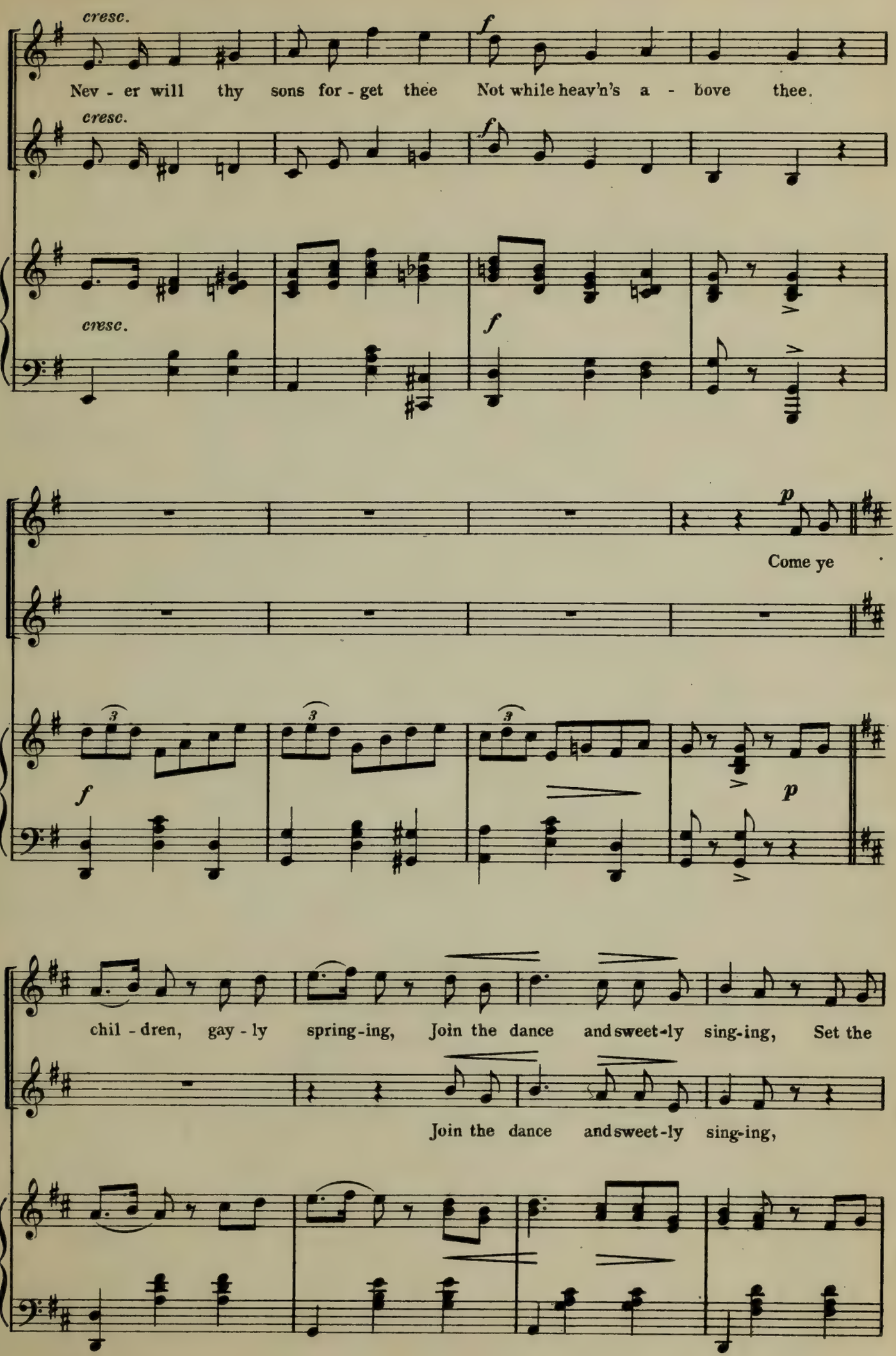
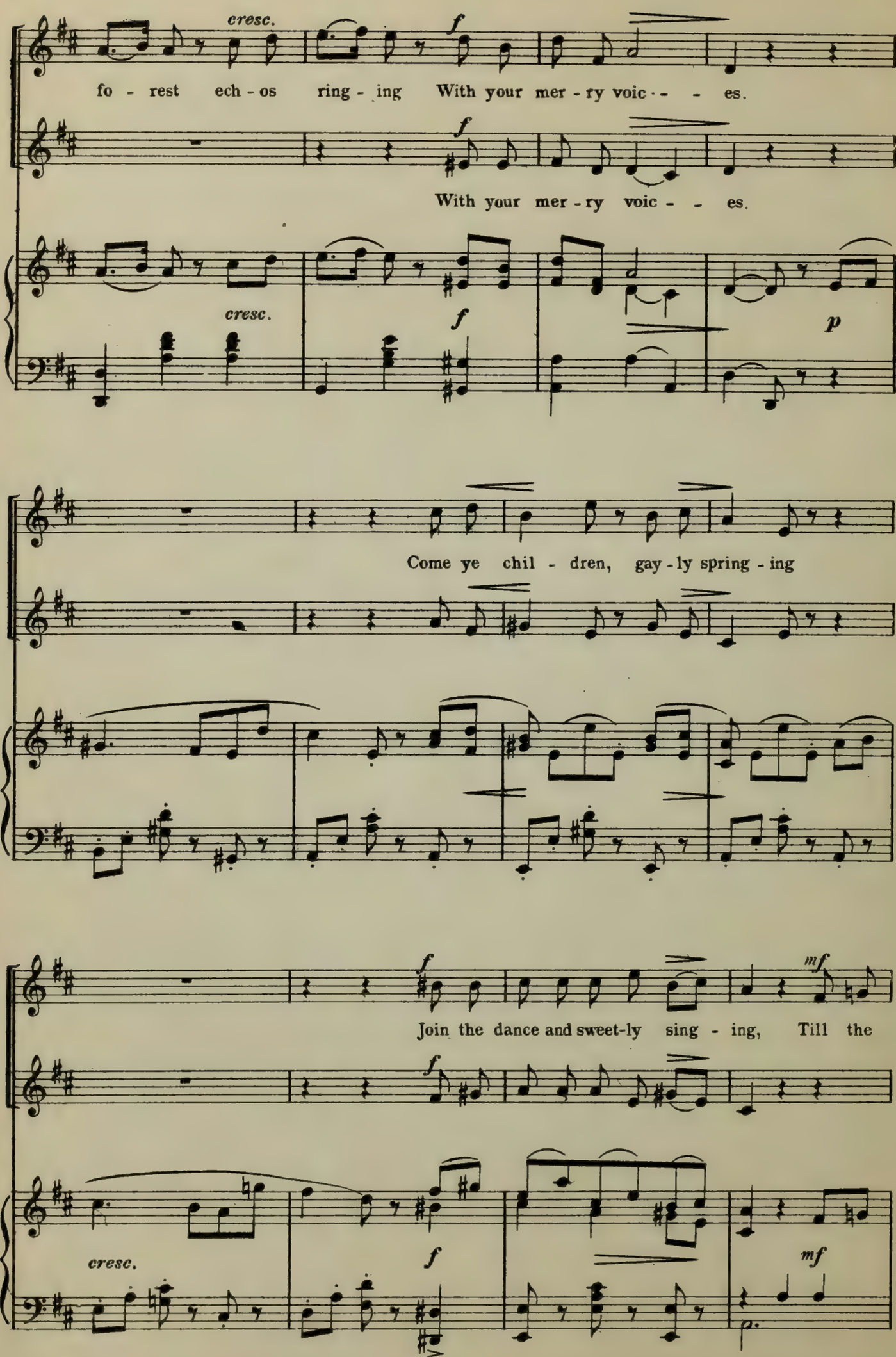
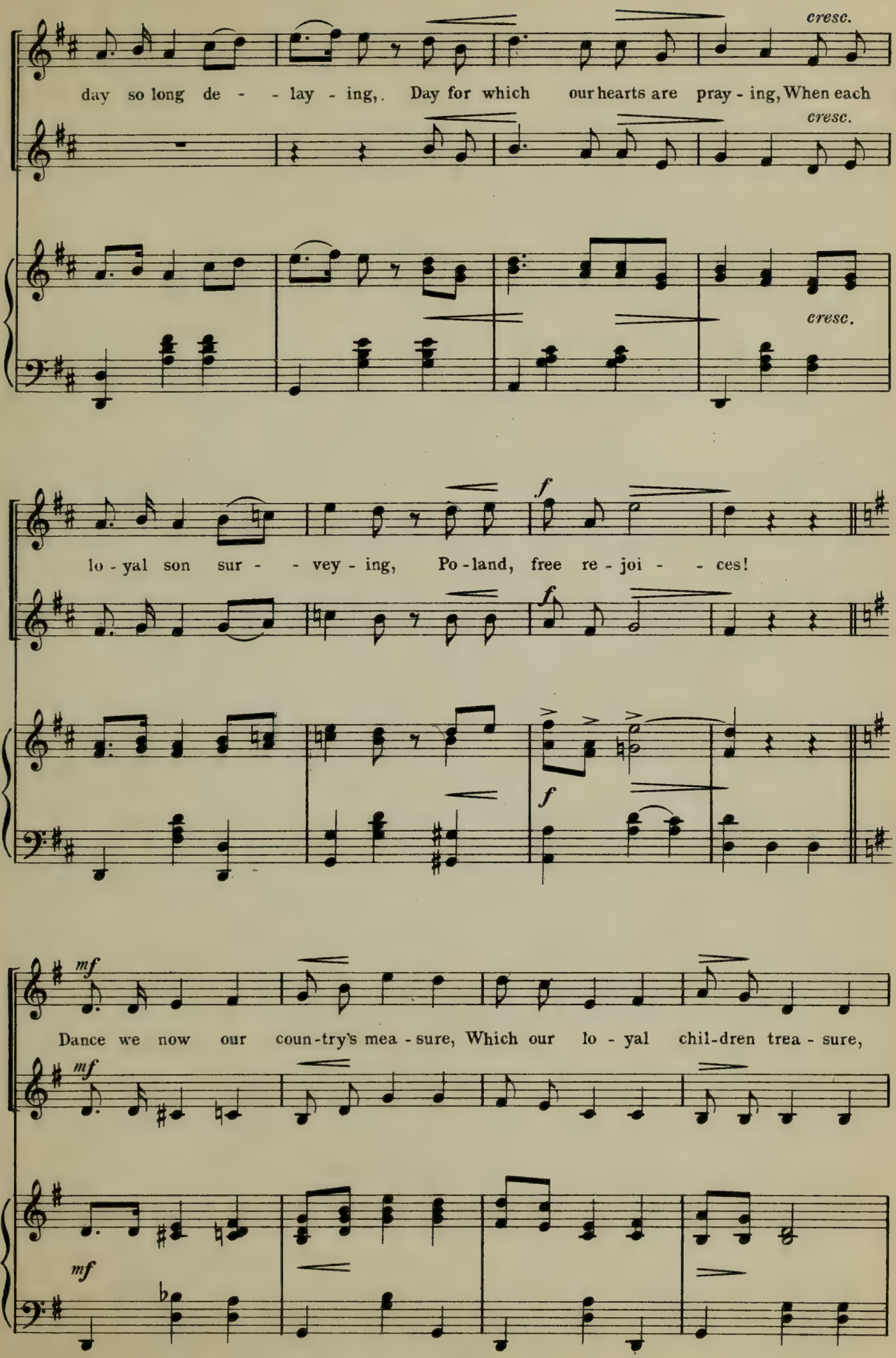
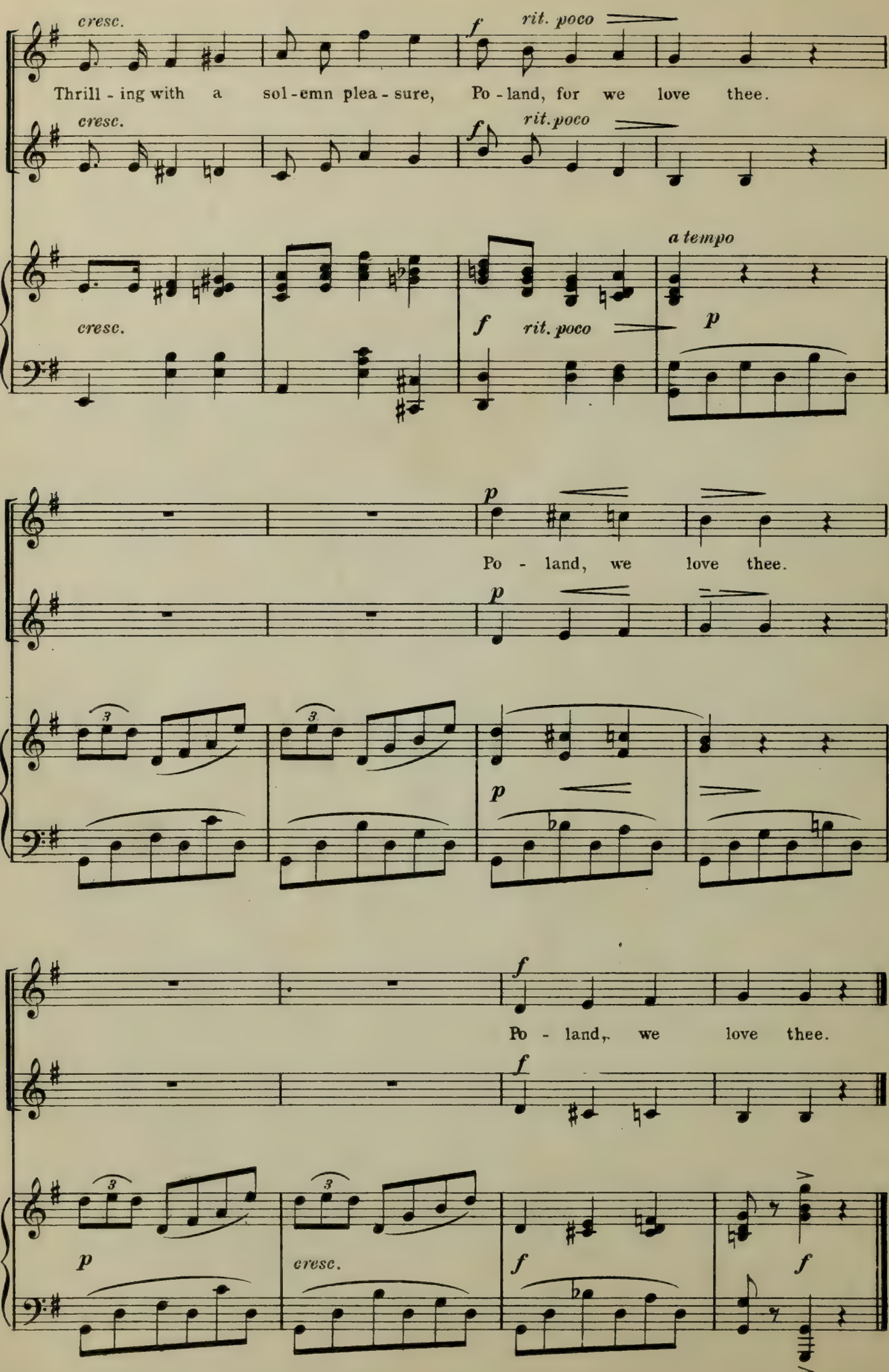

p
Dance we now our coun - try's mea - sure,
p
f
p
f
Which her lo - yal chil - dren trea - sure.
f
f
mf
Though thy foes may sore be - set thee, Though thy bit - ter bond - age fret thee,
mf
mf


cresc.
f
Nev - er will thy sons for - get thee Not while heav'n's a - bove thee.
cresc.
f
cresc.
f
p
Come ye
f
p
chil - dren, gay - ly spring-ing, Join the dance and sweet-ly sing-ing, Set the
Join the dance and sweet-ly sing-ing,


cresc.
f
fo - rest ech - os ring - ing With your mer - ry voic - - - es.
f
With your mer - ry voic - - es.
cresc.
f
p
Come ye chil - dren, gay - ly spring - ing
f
mf
Join the dance and sweet-ly sing - ing, Till the
f
cresc.
f
mf


cresc.
day so long de - - lay - ing, Day for which our hearts are pray - ing, When each
cresc.
cresc.
f
lo - yal son sur - - vey - ing, Po - land, free re - joi - - ces!
f
f
mf
Dance we now our coun - try's mea - sure, Which our lo - yal chil - dren trea - sure,
mf
mf


cresc.
f
rit. poco
Thrill - ing with a sol - emn plea - sure, Po - land, for we love thee.
cresc.
f
rit. poco
a tempo
cresc.
f
rit. poco
p
p
Po - land, we love thee.
p
p
f
Po - land, we love thee.
f
p
cresc.
f
f

POLAND

MAZURKA

COMMENCE THE DANCE during the repeat of the words "Dance we now our country's measure," etc., the last 16 measures, after which repeat the same music making 32 measures in all for the dance. May be danced by boy and girl in unison, standing side by side, the boy on the left side of his partner.

TEMPO 3/4 M. M. 144 to 176=♩

The first step is commonly known as the Polish or Mazurka step and executed towards the side.

No. 1.—Preparatory, stand on right foot with left raised at the side.

Hop on right foot at the same time strike the left heel against the right moving toward the left . . . . . Count 1.

Step to the left side on the left foot, putting it down with considerable force . . . . . Count 2.

Close the right foot to the left foot by bringing the heels together with emphasis . . . . . Count 3.

Repeat for counts, 4, 5, 6,—7, 8, 9.

Turn both heels outward and bring together with emphasis for the 10th count and rest 11, 12 . FOUR MEASURES OF MUSIC IN ALL.

Repeat for 12 more counts, moving toward the right, using the opposite feet . . . . . FOUR MORE MEASURES OF MUSIC.

No. 2.—Known as the limping step—danced forward, executed with the same foot in repetition.

Preparatory, receives no counts in the music.

Hop on left at the same time extend right forward, COUNT *and*,

Put down right foot in front without putting much weight on it (in limping manner) . . . . . Count 1.

Extend left forward, passing beyond right a whole step, keeping it raised . . . . . Count 2.

Put down left with a stamp . . . . . Count 3.

Repeat twice more for counts 4, 5, 6,—7, 8, 9.

On the 10th count bring the heels together with force, at the same time turn quarter to the right, rest 11th and 12th counts.

FOUR MEASURES OF MUSIC IN ALL.

Repeat the limping step back to place, ending by knocking the heels together as before and turn to face audience.

FOUR MEASURES OF MUSIC.

No. 3.—Two Mazurka steps as described in the first step, moving to the left, Count 1, 2, 3,—4, 5, 6, one limping step forward *i. e.*,

Hop on right and extend left, COUNT *and*,

Put down left in front gently . . . . . Count 7.

Carry right forward a whole step passing beyond left, keeping it raised . . . . . Count 8.

Put down right foot with a stamp in front . . . . Count 9.

Turn quarter to left and bring heels together with force Count 10.

Rest . . . . . Count 11, 12.

Repeat the whole movement three times more going to the left with the Mazurka step on each repetition, going forward with the hop on the right in the limping step, and turning quarter to the left when the heels are knocked together.

Count 1, 2, 3,—4, 5, 6,—7, 8, 9,—10, Rest 11, 12.

Count 1, 2, 3,—4, 5, 6,—7, 8, 9,—10, Rest 11, 12.

Count 1, 2, 3,—4, 5, 6,—7, 8, 9,—10, Rest 11, 12.

SIXTEEN MEASURES OF MUSIC.

OSCAR DURYEA, Ex-President, American National Association, Master of Dancing.

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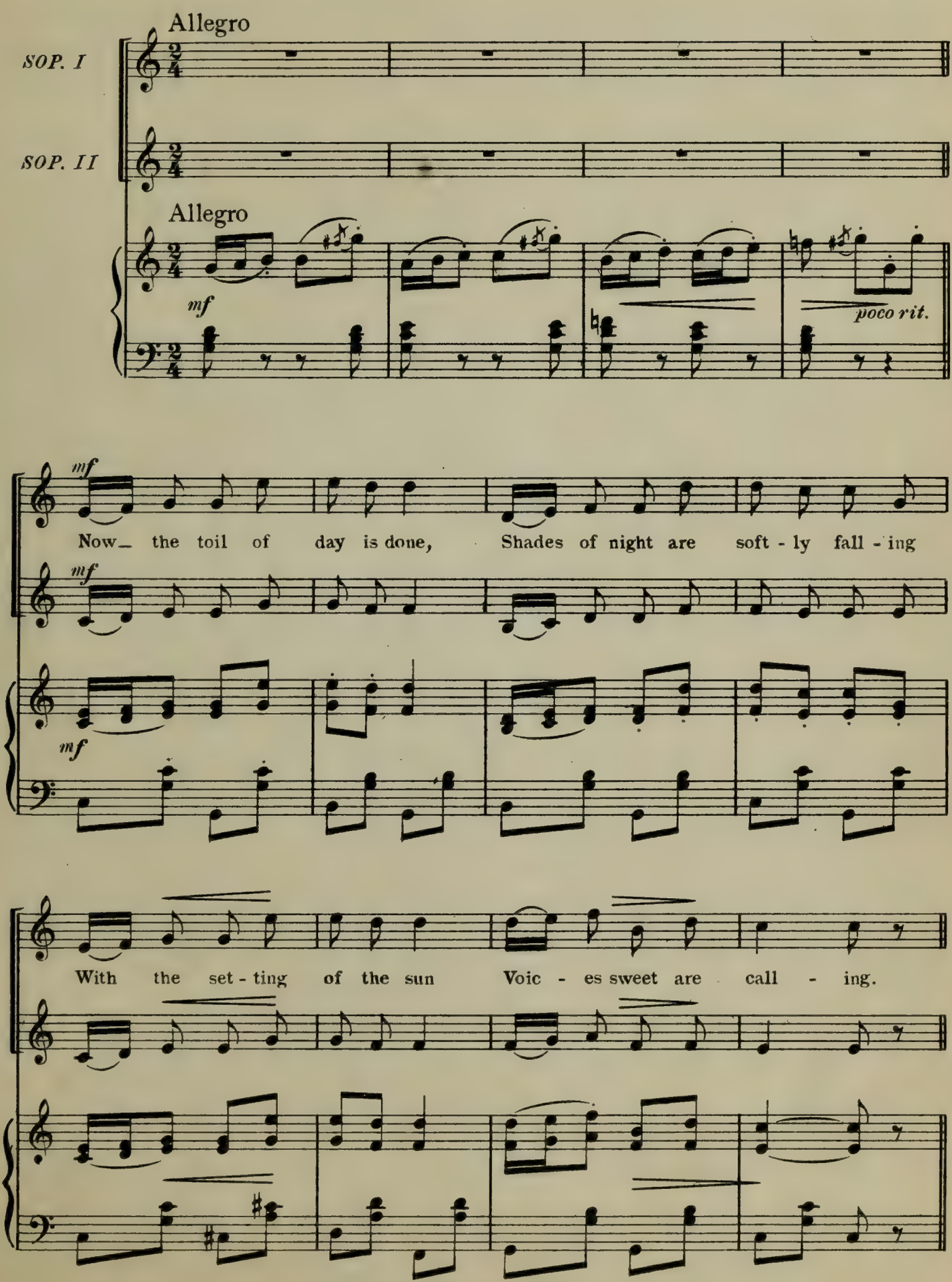
Polka

Bohemia

MARGARET E. LACEY — EDUARDO MARZO



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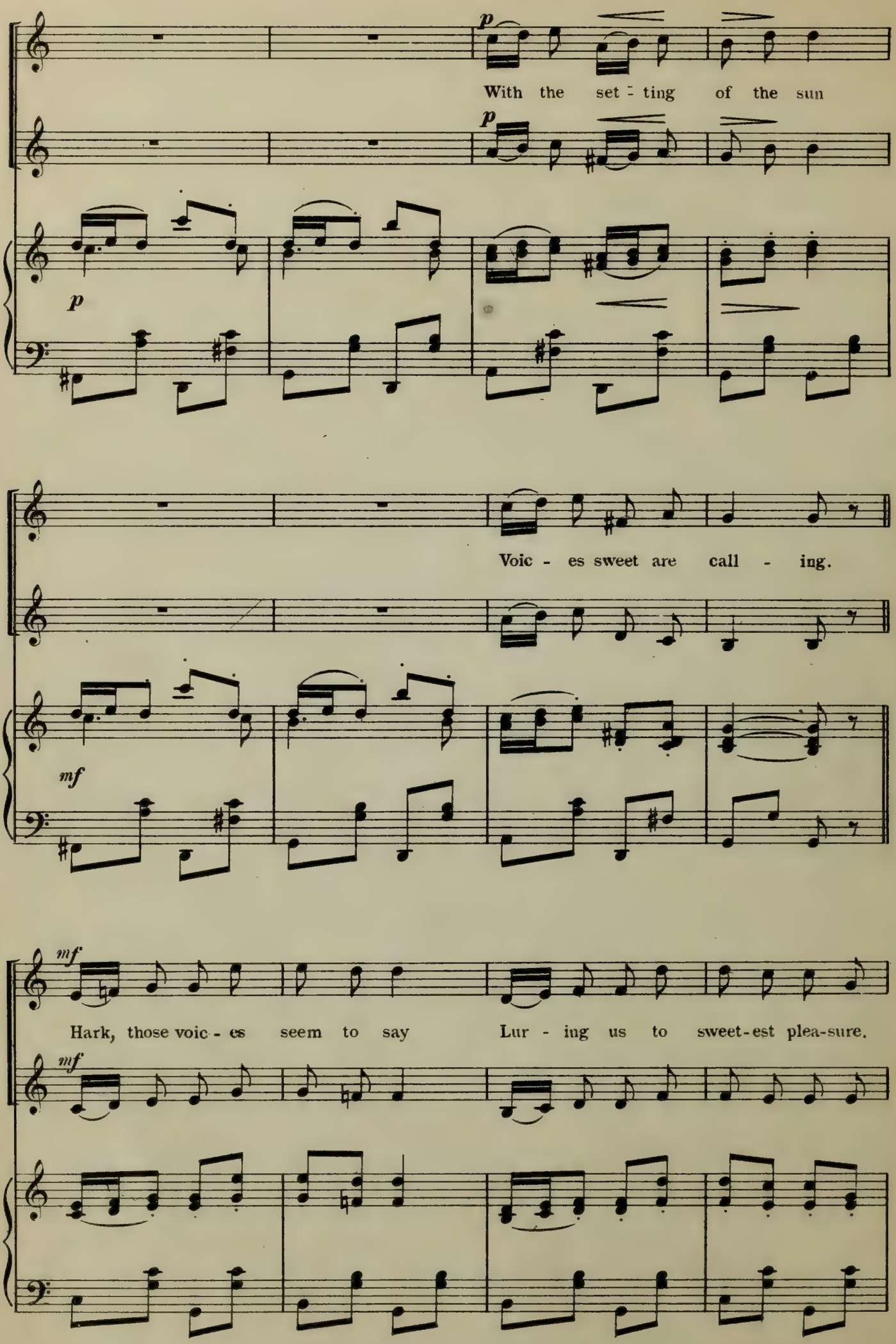
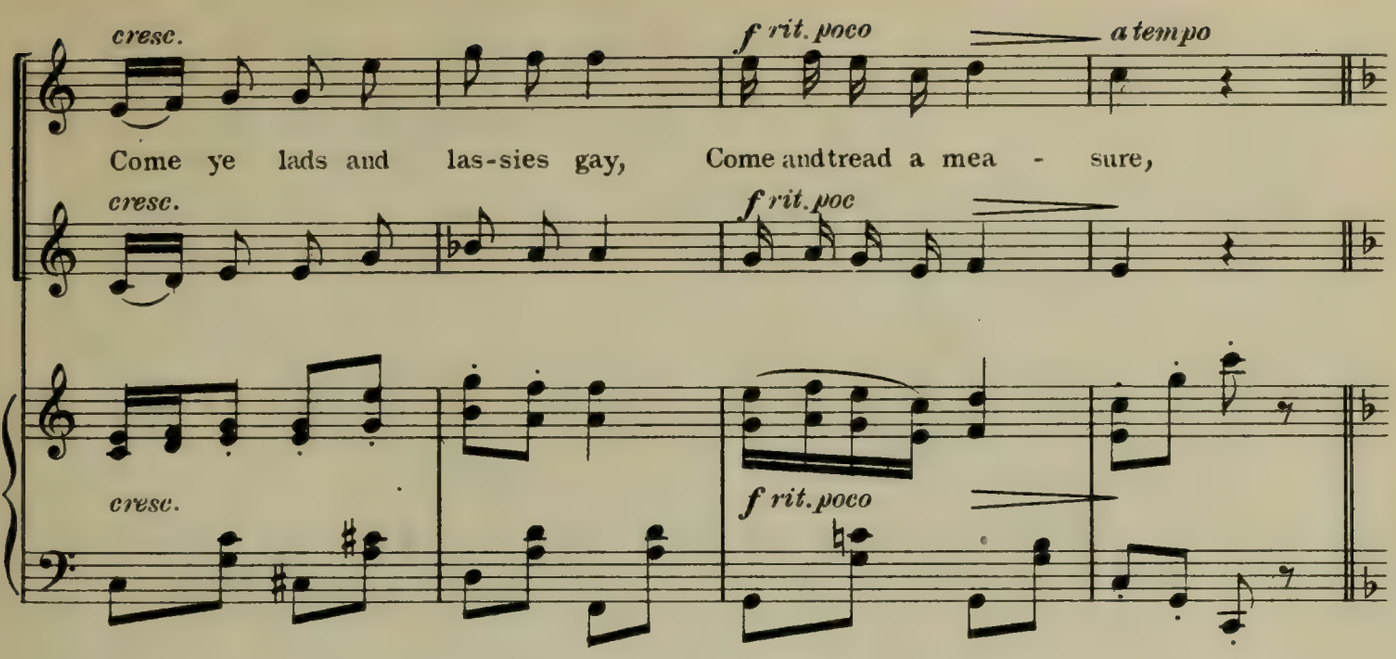
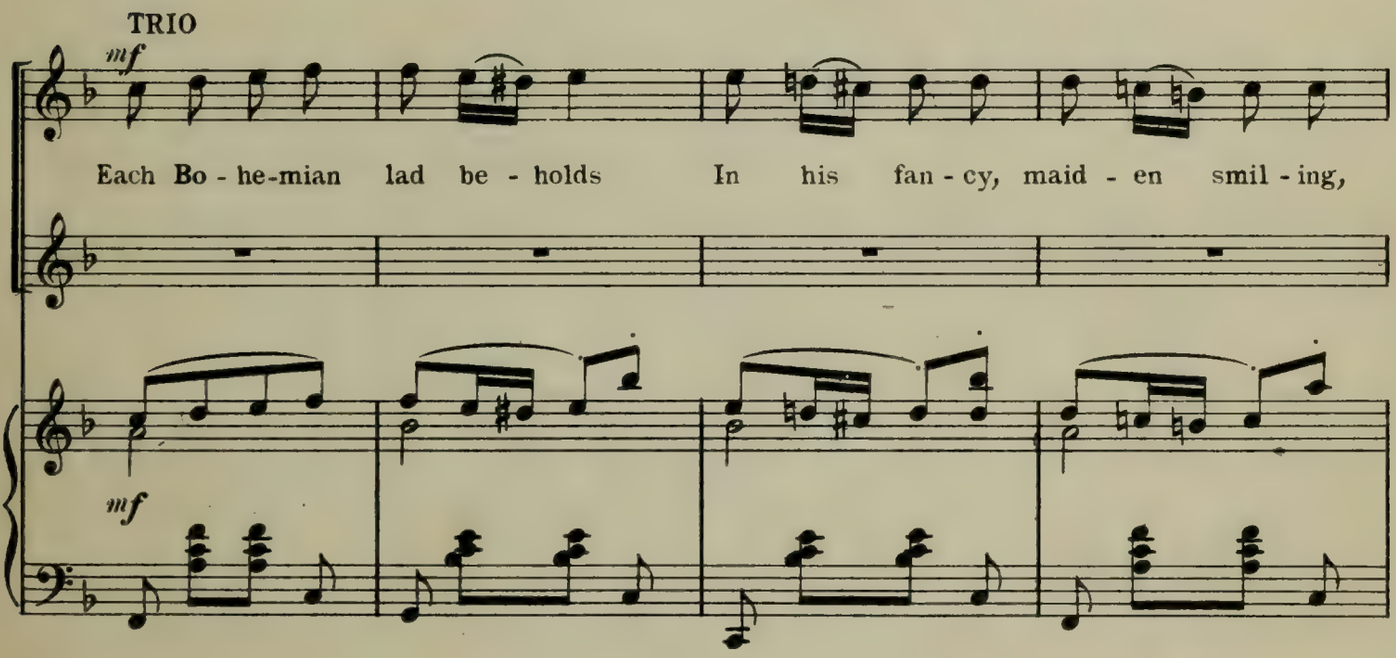
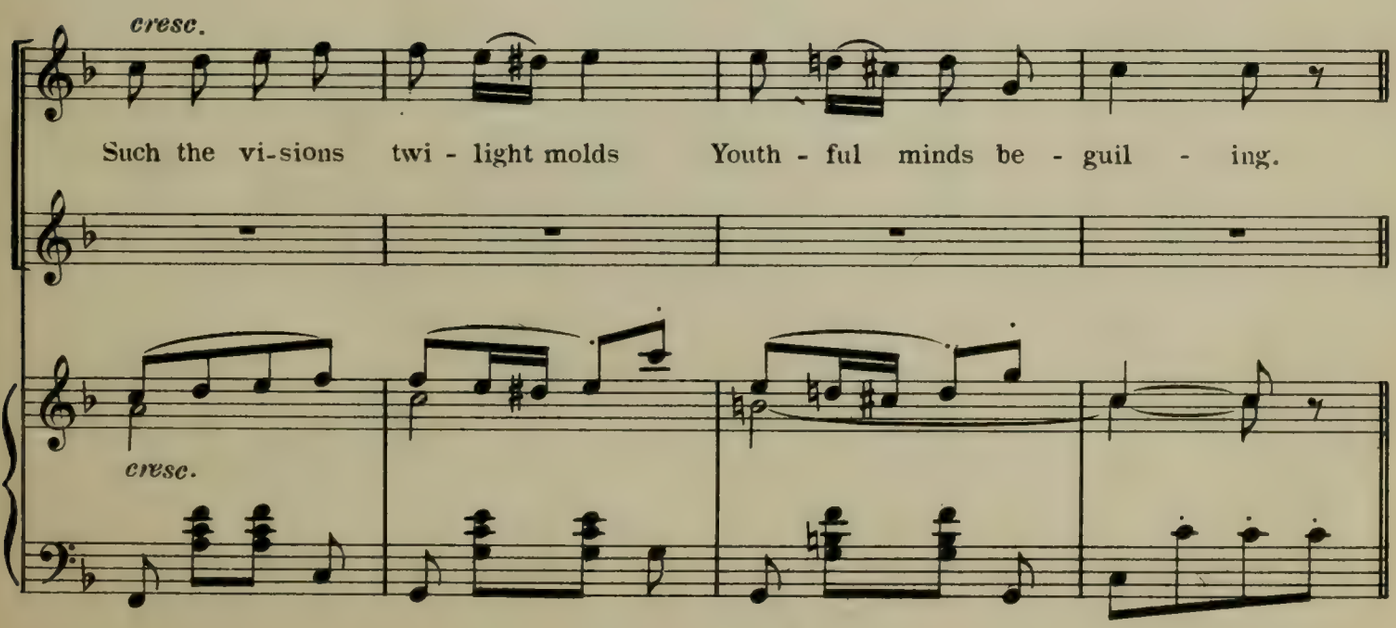
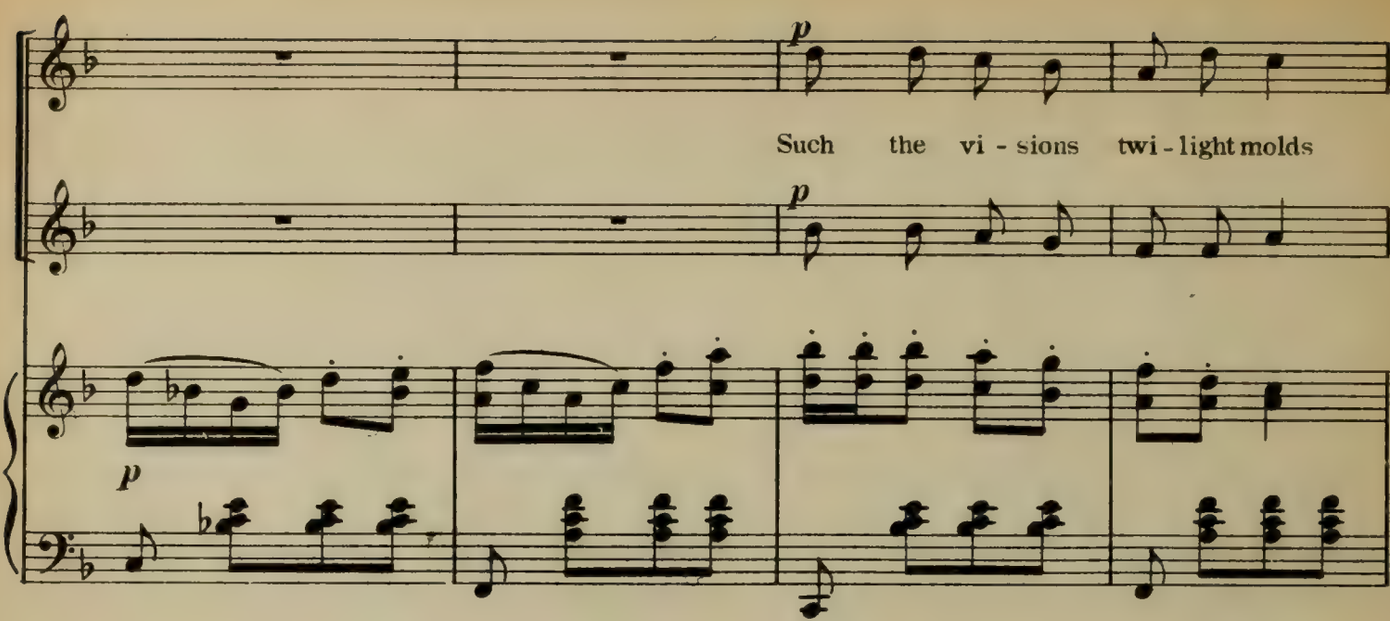
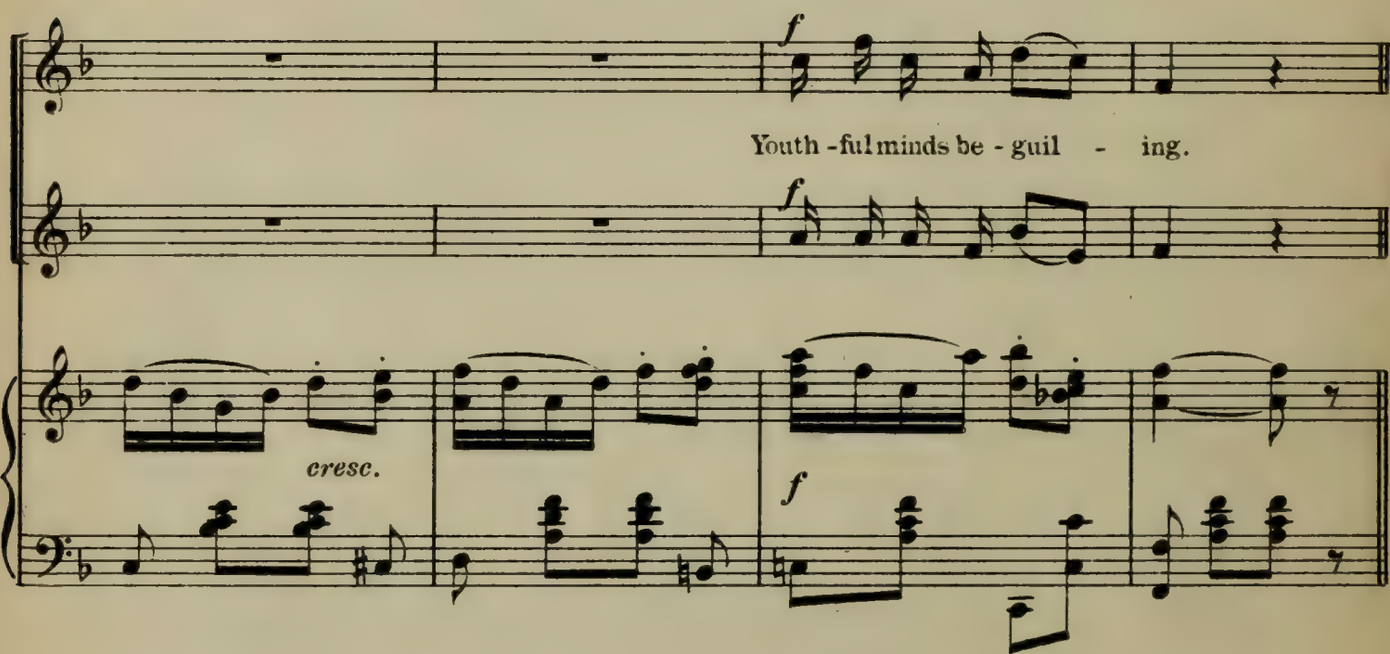

p
With the set - ting of the sun
p
p
Voic - es sweet are call - ing.
mf
mf
Hark, those voic - es seem to say Lur - ing us to sweet-est plea-sure.
mf

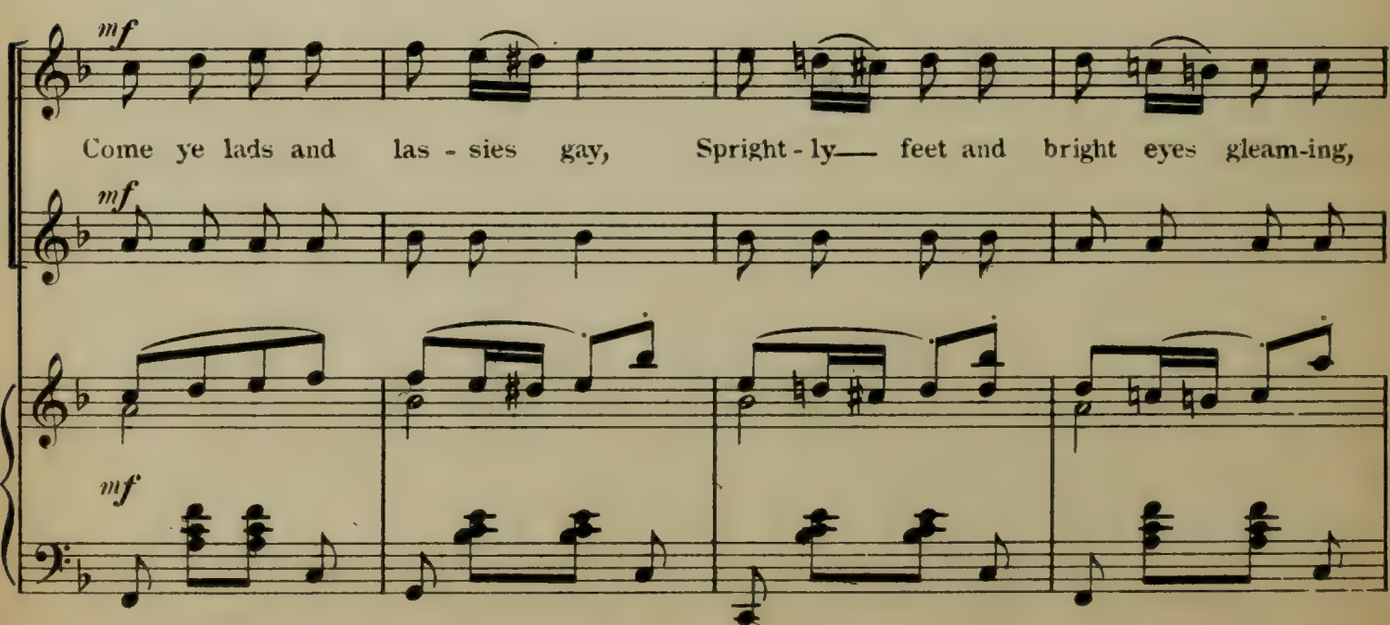

cresc.
f rit. poco
a tempo
Come ye lads and las-sies gay, Come and tread a mea - sure,
cresc.
f rit. poc
cresc.
f rit. poco


TRIO
mf
Each Bo - he-mian lad be - holds In his fan - cy, maid - en smil - ing,
mf


cresc.
Such the vi-sions twi - light molds Youth - ful minds be - guil - ing.
cresc.


p
Such the vi - sions twi - light molds
p
p


f
Youth - ful minds be - guil - ing.
f
cresc.
f


mf
Come ye lads and las - sies gay, Spright - ly— feet and bright eyes gleam-ing,
mf
mf

CODA

cresc. *mf*

Has-ten now, oh haste a - way, Time has come for danc - ing, Come ye lads and

cresc. *mf*

cresc. *mf*

cresc.

las - sies gay, Spright - ly feet and bright eyes glanc - ing, Has - ten now, oh

cresc.

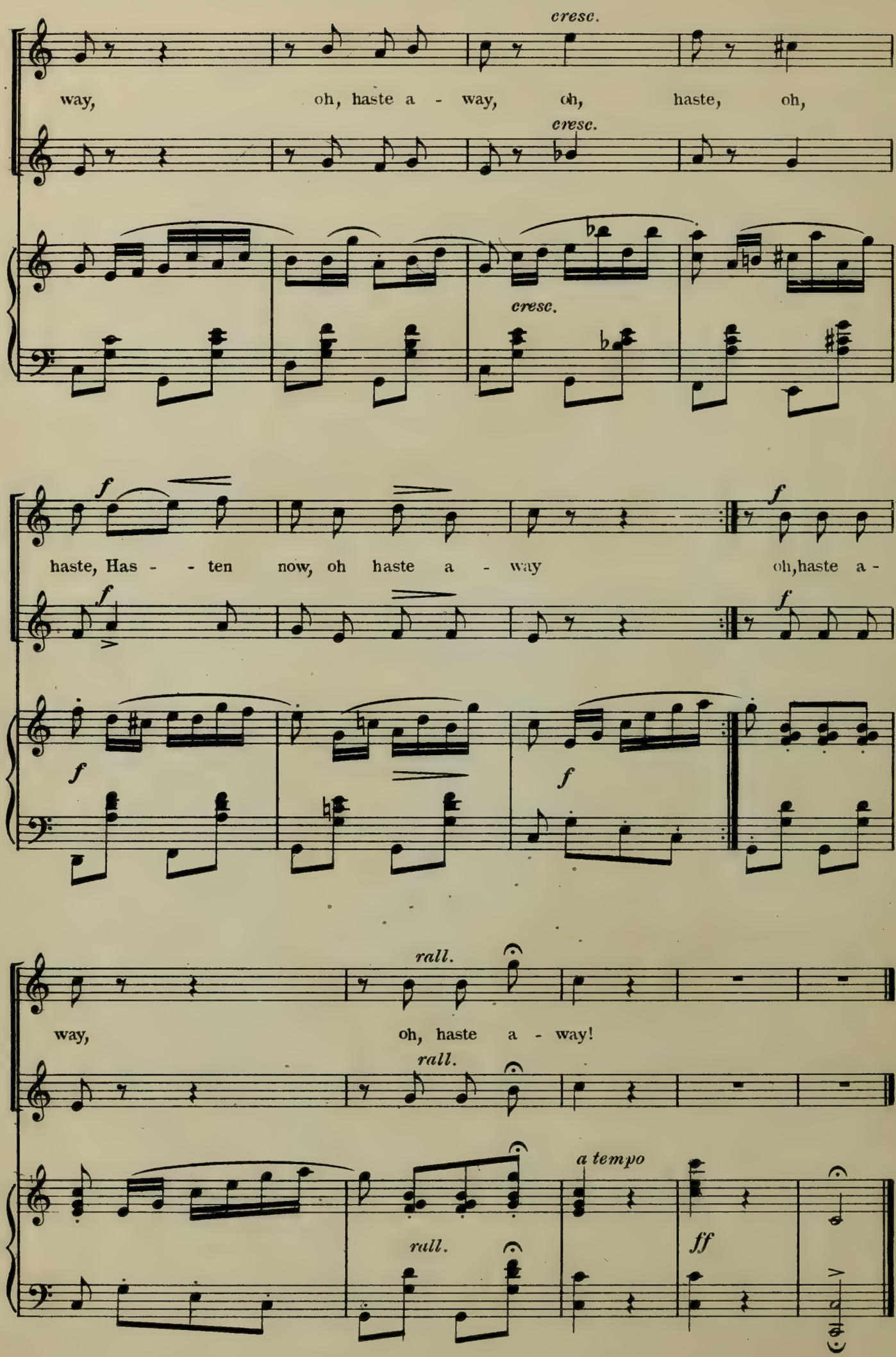
cresc.

frit. poco *a tempo* *p*

haste a - way, Time has come for danc - - ing. Oh, haste a -

frit. poco *p*

frit. poco *p brillante*


cresc.
way, oh, haste a - way, oh, haste, oh,
cresc.
cresc.
f
haste, Has - - ten now, oh haste a - way oh, haste a -
f
f
f
f
rall.
way, oh, haste a - way!
rall.
rall.
a tempo
ff

BOHEMIA

THE BOHEMIAN POLKA.

The title of one of the original musical compositions in polka time was "The Bohemian Amazons," and the tempo was in 2/4 with metronome about 88, which allowed the steps to be executed with precision, but this was not fast enough for the dancing of those days, and the time was accordingly quickened to 108. The movement of the polka is staccato; it is written in 2/4 time and the step consists of a preparatory and four succeeding counts, the preliminary count receives no value in the music, being like the grace note in a musical composition and is denoted by the word *"and."*

For instructing the steps the easiest way is to use the counts, *and*, 1, 2, 3, 4, which constitutes one measure of music, being divided into two divisions of, *and* 1, 2,—3, 4, to correspond to the 1 and 2 counts in the music, that is to say, there are a preparatory and two succeeding syllables for the first count in the music, and two more syllables or divisions of the step for the next count in the music. A step syllable would correspond to a syllable of a word; several syllables make a complete step or word, and several steps make a dance or sentence. Have those taking the lesson stand in single file, one behind the other, in as many lines as necessary and practice the steps first to the right, then to the left.

To Commence, Stand on left foot with right close behind, slightly raised from the floor, with toe pointing downward. — Receives no count in the music.

Steps to the right.

1. Hop on left foot and immediately transfer weight onto right.
   count, *and* 1.
   Step on left and transfer weight onto left.
   count, 2.

2. Step to the right, on the right and transfer the weight onto right.
   count, 3.
   Draw the left to the right without transfer of weight, left slightly raised from the floor with the toe pointing downward.
   count, 4.

First measure of music (1. 2.)

Steps to the left.

1. Hop on right and immediately transfer weight onto left.
   count, *and*, 1.
   Step to right and transfer weight onto right.
   count, 2.

2. Step to the left, on the left, transfer the weight onto the left.
   count, 3.
   Draw right to left without transfer of weight, right slightly raised from the floor with the toe pointing downward.
   count, 4.

Second measure of music (1. 2.)

After the pupils have, by repeating these steps, become proficient they may take partners, facing one another (two by two), and holding hands—practice the step without turning, dancing from side to side, those taking the lady's part commencing toward the right with the *and*, 1, count, on the right foot, and those taking the gentleman's part beginning to the left with the *and*, 1, count, on the left foot, after which, starting with a 1/4 turn to the right, gradually increase the turning until a half turn to each count of, *and*, 1, 2, is made, completing the full turn on 3, 4. turning to the left is accomplished by reversing the movement. Several different positions were assumed while dancing, sometimes the partners dance without taking hands at all, but opposite one another, according to the mood of the dancers, while at other times it was danced with the gentleman putting the right arm around the waist of the lady and holding her other hand high in the air, something similar to our own waltz position of today.

OSCAR DURYEA, Ex-President, American National Association Master of Dancing.

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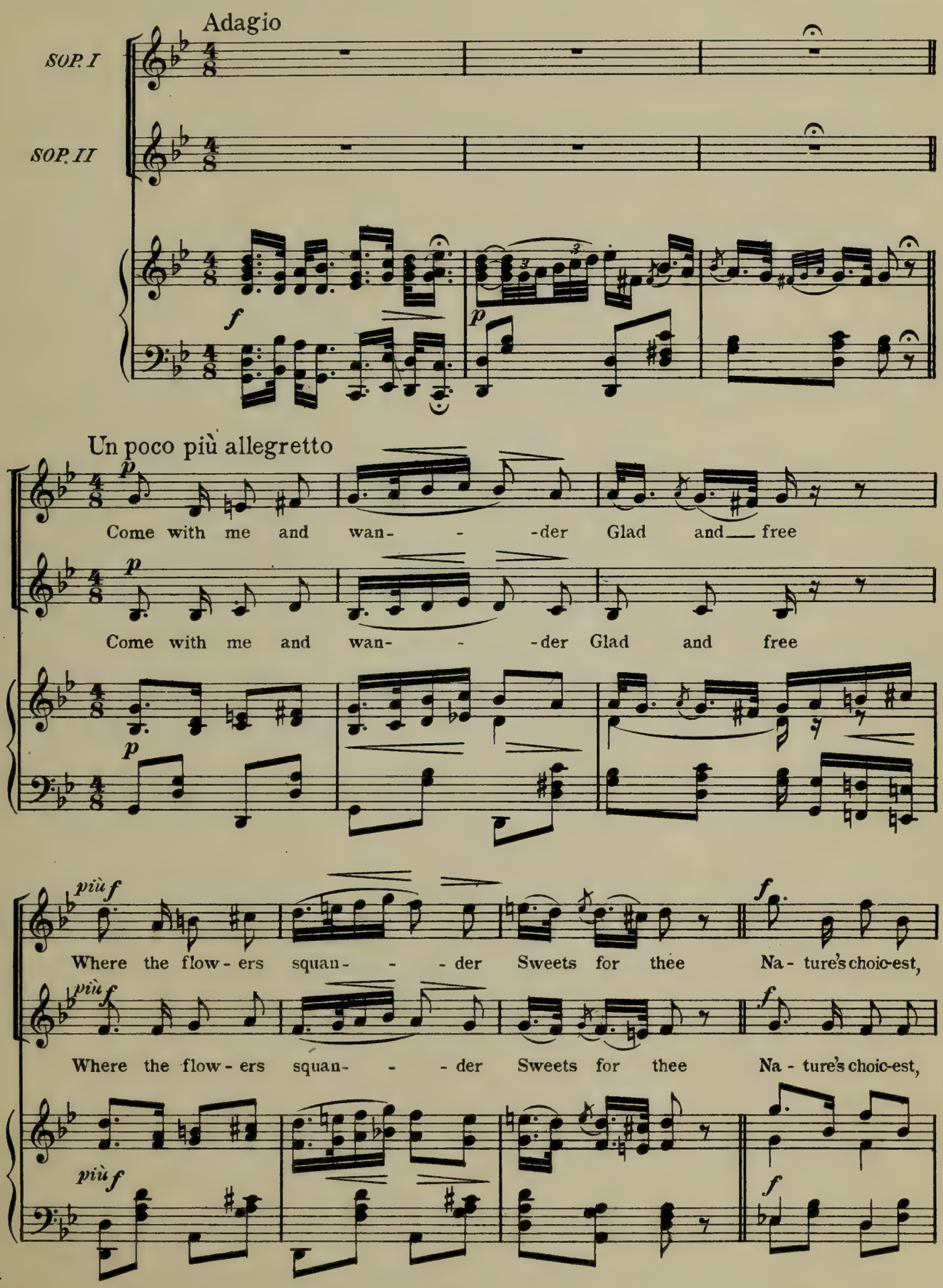
Csárdás

HUNGARY

MARGARET E. LACEY

EDUARDO MARZO



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cresc.

choic - est trea - sure Spar - kling bright, Spread out for thy plea - - - sure

cresc.

choic - est trea - sure Spar - kling bright, Spread out for thy plea - - - sure

cresc.

f

Gives de - light.

LASSU II

f

Gives de - light. Come with me and wan - der Glad and free,

f

f

f

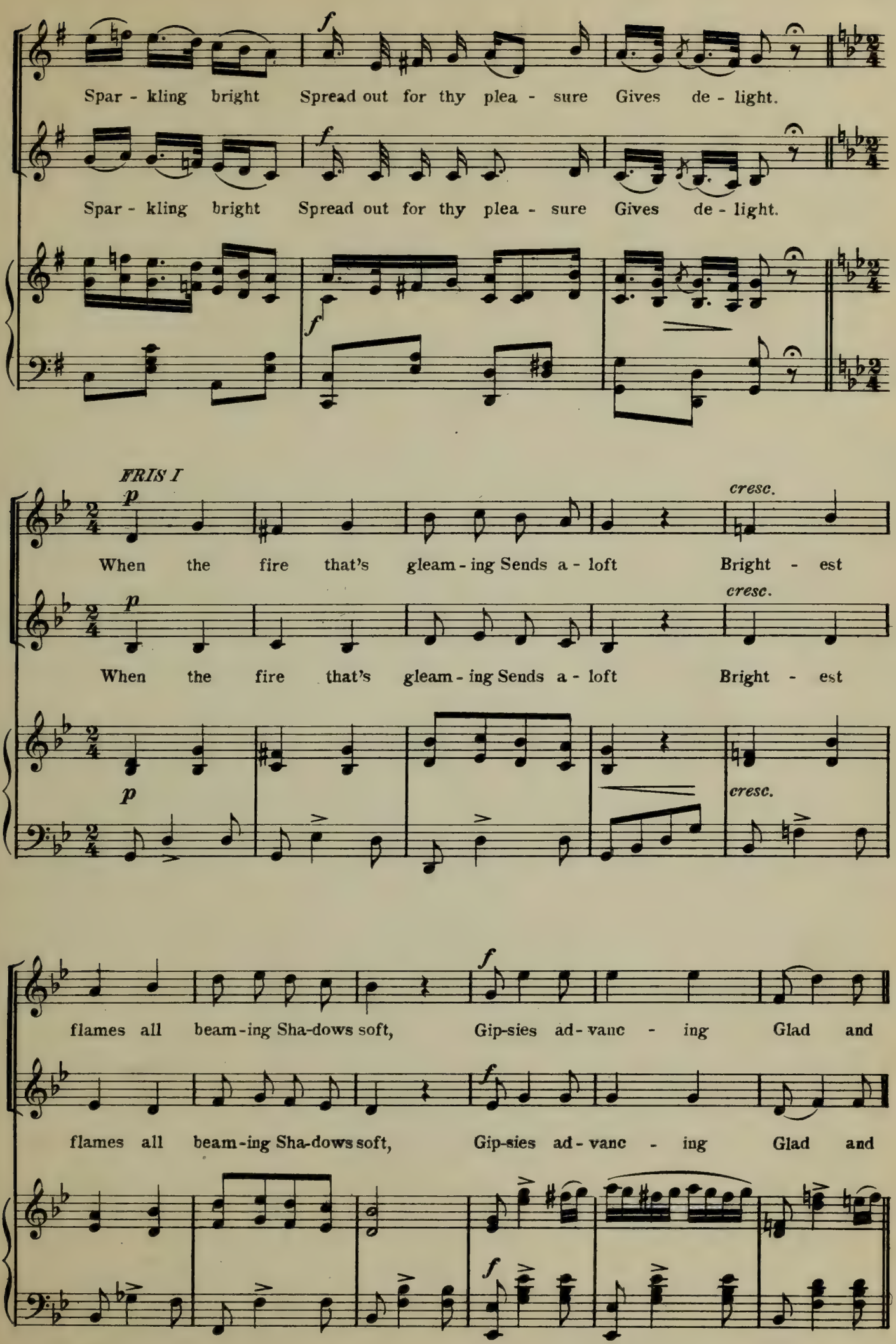
Where the flow-ers squan - der Sweets for thee

cresc.

Na - ture's choic-est trea - sure,

Na - ture's choic-est trea - sure,

cresc.


f
Spar - kling bright Spread out for thy plea - sure Gives de - light.
f
Spar - kling bright Spread out for thy plea - sure Gives de - light.
f
FRIS I
p
cresc.
When the fire that's gleam - ing Sends a - loft Bright - est
p
cresc.
When the fire that's gleam - ing Sends a - loft Bright - est
p
cresc.
f
flames all beam - ing Sha-dows soft, Gip-sies ad - vanc - ing Glad and
f
flames all beam - ing Sha-dows soft, Gip-sies ad - vanc - ing Glad and
f

gay, Gip - sies ad - vanc - ing Glad and gay,

gay, Gip - sies ad - vanc - ing Glad and gay,

ff *mf*

Mock the flames while danc-ing, danc - ing Light as they, Mock the

ff *mf*

Mock the flames while danc-ing, danc - ing Light as they, Mock the

ff *mf*

flames while danc - ing Light as they!

flames while danc - ing Light as they!

Vegzett. Fine

p

FRIS II

p

Come with me and wan-der,

p

Come with me and wan-der,

f p f

mf

wan - der, Glad and free,

mf

wan - der, Glad and free,

p cresc. f

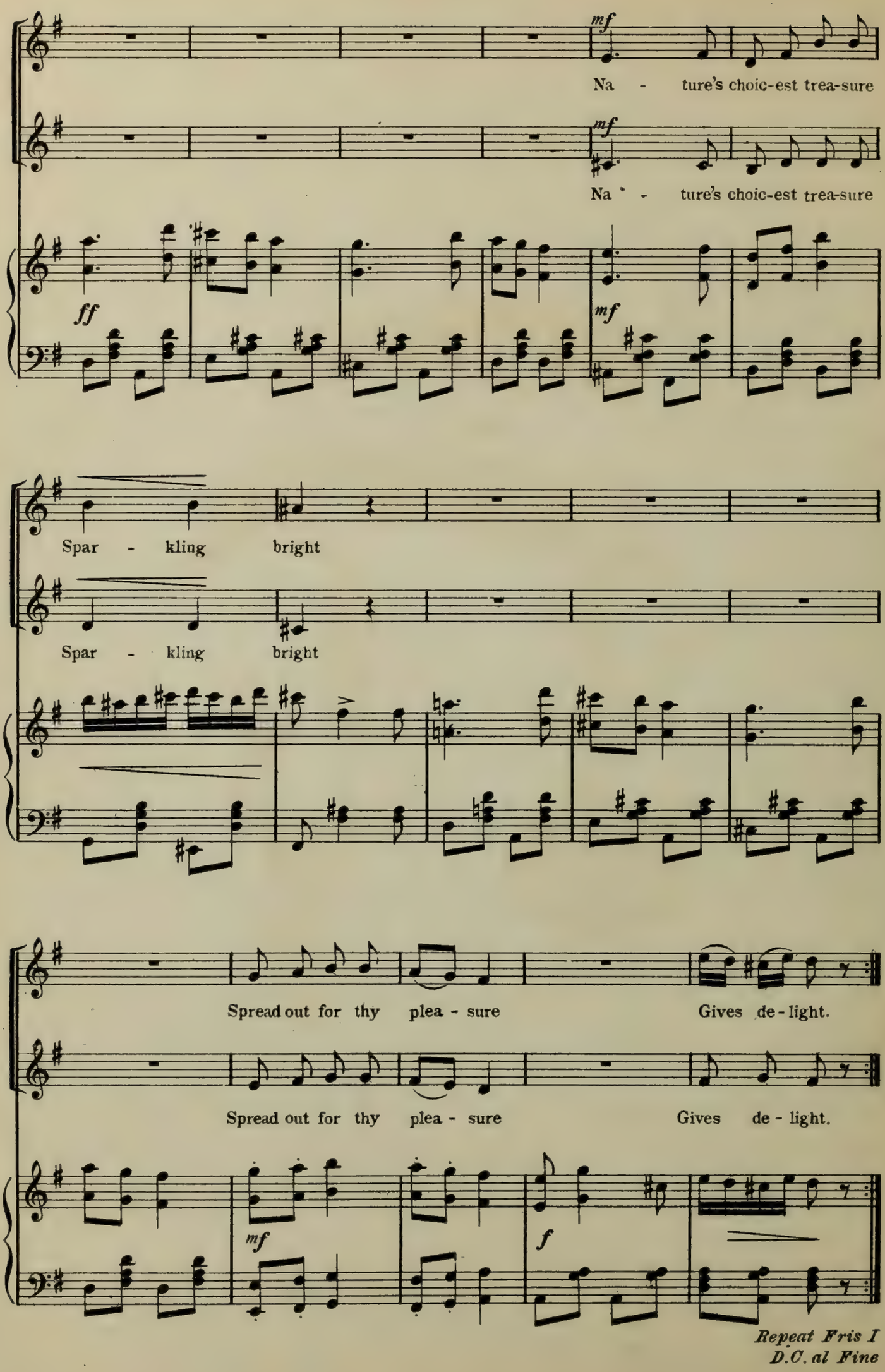
p cresc. f

Where the flow - ers squan-der Sweets for thee, Sweets for thee

p cresc. f

Where the flow - ers squan-der Sweets for thee, Sweets for thee

cresc. f



Repeat Fris I
D.C. al Fine

HUNGARY

HUNGARIAN CSARDAS

Repeat Fris 1 in the music down to D. C. al Fine (32 Measures) for Part 1 of the dance, and then repeat Fris 1 down to Fine for Part 2, (26 Measures.)

Dance for boy or girl, man or woman, standing side by side facing front.

The description is for boys part, girl with the opposite foot, except in No. 6, when both begin with the same foot.

TO BE DANCED WITH VIGOROUS FORCE.

Description for Boy's Part.

(1)—Bend right knee and raise left foot, (hold rigidly out in front) (count *and*) step on left foot with precision . . . . . Count 1.
Bring right foot to the left. Count 2.
Bend right knee, raise left foot, (count *and*) step on left foot as before . . . . . Count 3.
Swing right foot up in front. Count 4.
Measures . . . 2

Left hand on hip, right arm raised above head . . . . . Measures 2 and 2.

Repeat No 1, beginning with right foot . . . . Measures . . . 2.

Change arms to opposite position during . . . . . Measures 3 and 4.

(2)—Hop on the right foot, at the same time turn left foot inward and touch toe to the ground at the side. . . . . Count 1.
Hop on right foot again and swing left foot up, turning toe outward . . . . . Count 2.
Leap onto left foot, at the same time turn right foot inward and touch toe to the ground. Count 3.
Hop on left foot and swing right foot up, turning toe outward. Count 4.
Measures . . . 2

Right arm raised above the head, left hand on hip . . . . . Measure 5.

Change arms to opposite position. Measure 6.

With heel of right foot force left foot into the air to the left side. Count 1.
With the left foot force the right foot into the air. . . Count 2.
Bring right foot to left with force without raising left . Count 3.
Finish with pause . . . Count 4.
Measures . . . 2

Both hands on hips. Measures 7 and 8.

Measures . . . 8

(3)—Preparatory, receives no count in the music.
Raise right foot at right side, hop sidewise, (moving to the right) on the left, at the same time strike the right heel with the left heel (count *and*)
Step on right foot with emphasis. Count 1.
Bring heels together with emphasis . . . . . Count 2.
Repeat . . . . Count *and*, 3, 4.
Measures . . . 2

Right arm raised above the head, left hand on hip. Measures . . . 9, 10.

(4)—Raise the right foot and strike left heel with right with force, at the same time raise the left foot. Count *and*, 1.
Strike the right heel with the left heel and raise the right foot. Count 2.
Strike left foot with right foot without raising right. Count *and*, 3.
Finish with pause. . . Count 4.
Measures . . . 2

Both hands on hips. Measures 11, 12.

(5)—Facing partner step to right side with right foot . . . Count 1.
Draw left foot to right foot. Count 2.
Repeat . . . . . Count 3, 4.

Right arm raised above the head. Measures 13, 14.

(6)—Pass partners, (passing partners to the right) slide right foot forward. . . . . Count 1.
Hop forward on right foot. Count 2.
Finish beside partner with two stamping steps . . Count 3, 4.
Measures . . . 2

Both arms at right side . Measure 15.
Both hands on hips . . . Measure 16.

Measures . . . 16

Repeat Part First.
Measures . . . 16

Measures . . . 32

SECOND PART.

(1)—Forward, bend right knee, raise left foot . . . . Count *and*, 1.
And step on left foot . Count 2.
MEASURE . . . 1
Repeat three times. MEASURES . . 3.

(2)—Moving to the left side step on left foot. . . . . Count 1.
Draw the right foot to the left foot . . . . . Count 2.
Repeat . . . . . Count 3, 4.
MEASURES . . . 2
Step right foot to the right side. Count 1.
Draw left foot to right foot. Count 2.
Swing the right foot to the side in the air . . . . . Count 3.
Strike left heel with the right heel . . . . . Count 4.
MEASURES . . . 2

MEASURES . . . 8

(3)—Slide right foot to right side. Count 1.
Slide left foot to the right foot, immediately transfer the weight, at the same time raise the right foot in the air. . . . Count 2.
Strike left foot with right and slide left foot to the side keeping it on the ground . . Count 3.
Strike the left foot with the right foot, at the same time raise left foot in the air. . . . Count 4.
MEASURES . . . 2
Repeat . . . . Count 1, 2, 3, 4.
MEASURES . . . 2

(4)—Moving backward, raise left foot at the side with well bended left knee, hop on right foot (count *and*,) and almost immediately step on left foot putting it down behind right foot . . . Count 1.
Repeat with right foot Count *and*, 2.

Right arm raised above the head, left hand on hip . . MEASURES . . 1, 2, 3, 4.

Left arm raised above head, right hand on the hip . . . . . MEASURES . . 5, 6.

Right arm raised above head, left hand on hip . . . . . MEASURE . . 7.

Both hands on hips . MEASURE . . . 8.

Girls hold skirt. Boys, both hands on the hips . . MEASURES . . 9, 10, 11, 12.

Both hands on hips.
MEASURES . . . 13, 14, 15, 16.

Repeat three times.
Count *and*, 3, *and*, 4.
Count *and*, 5, *and*, 6.
Count *and*, 7, *and*, 8.
MEASURES . . . 4

(5)—Moving forward, repeat No. 3.
MEASURES . . . 4

Repeat No. 3.
MEASURES . . 17, 18, 19, 20.

(6)—Turn partners.

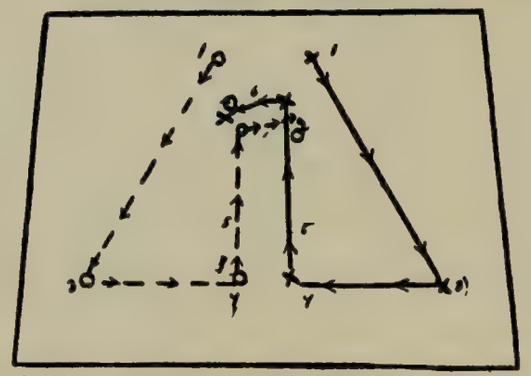
Turning step. In this step partners commence with the same foot and whirl around holding each other in a position similar to our waltz position, but the arms held as directed in the instructions for the arms.

Stand on right foot, raise left foot at the side, hop on right foot, (count *and*) and immediately put down left foot in front.
Count 1.
Step right foot in front of left a full step, and be sure to transfer the weight to the right.
Count 2.
Repeat three times.
Count *and*, 3, 4, *and*, 5, 6, *and*, 7, 8.
MEASURES . . . 4

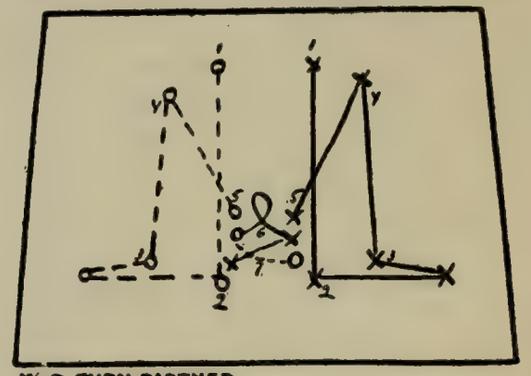
MEASURES . . . 24

Right hand on side of partner's waist, left arm raised above the head.
MEASURES . . 21, 22, 23, 24.

(7)—The boy place both hands on either side of partner's waist and raises her in the air, at the same time the girl jumps to opposite side of partner and both finish with one stamping step leaving outside foot in front—boy's right arm around the girl's waist—girl's right hand on boy's shoulder—the outside arms raised above head in attitude . . . . . MEASURES . . . 2.



O GIRL X BOY ---- GIRL'S LINE —— BOY'S LINE



X O TURN PARTNER
O X RAISE PARTNER TO OPPOSITE SIDE

OSCAR DURYEA, Ex-President, American National Association, Master of Dancing.

Collaborating with LOUIS H. CHALIF.

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Geisha Dance

JAPAN

MARGARET E. LACEY — EDUARDO MARZO

Allegretto moderato

SOP. I

SOP. II

f

p In a fo-rest of Ja-pan a pret-ty ma-ple grew, She co-quet-ted

p In a fo-rest of Ja-pan a pret-ty ma-ple grew, She co-quet-ted

p

cresc.

morn and ev-en with the strong bam-boo, Maid-ens hung on her their lan-terns

cresc.

morn and ev-en with the strong bam-boo, Maid-ens hung on her their lan-terns

cresc.

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f

when they came to dance, And she watched with ex - ul - ta - tion each ad-mir - ing

f

when they came to dance, And she watched with ex - ul - ta - tion each ad-mir - ing

f

glance,

glance,

f *tr* *mf*

p

Then her leaves would gen - tly whis - per rus - tling in the breeze

p

più f

To the pret - ty maid - ens danc - ing there be - neath the trees

più f

Oh! oh! Dance oh pret - ty

Oh! oh! Dance oh pret - ty

mf

f

mf

maid - ens, dance ye on the grass be - low For - ward bend - ing light - ly sway - ing

maid - ens, dance ye on the grass be - low For - ward bend - ing light - ly sway - ing

più f

gent-ly to and fro Each of you will have a he-ro, lo - yal brave and

più f

gent-ly to and fro Each of you will have a he-ro, lo - yal brave and

più f

cresc. *f rit. poco*

true, But not one will be more lo-yal than my strong bam - boo.

cresc. *f*

true, But not one will be more lo-yal than my strong bam - boo.

cresc. *f rit. poco*

p

When the bam-boo heard her sing-ing he was filled with

a tempo

f *p*

più f

And he nod-ded to_ the ma-ple so that she might see,

glee.

più f

mf

That he loved her ve-ry dear-ly and was worth-y too of the trust that

mf

That he loved her ve-ry dear-ly and was worth-y too of the trust that

mf

f

she con-fid-ed in her strong bam - boo.

f

she con-fid-ed in her strong bam - boo.

f

f

tr

p

And the ma-ple peep-ing ov-er saw his sig-nal sweet,

mf *p*

più f

Sang a-gain un-to the maid-ens danc-ing at her feet.

più f

Oh! oh! Dance oh pret-ty maid-ens, dance ye

mf

Oh! oh! Dance oh pret-ty maid-ens, dance ye

mf

tr

mf

on the grass be - low For-ward bend-ing light-ly sway-ing gent-ly to and

on the grass be - low For-ward bend-ing light - ly sway-ing gent-ly to and

più f

fro, Each of you will have a he-ro, lo - yal brave and true,

più f

fro, Each of you will have a he-ro, lo - yal brave and true,

più f

cresc. *f rit. poco*

But not one will be more lo-yal than my strong bam-boo. oh!

cresc.

But not one will be more lo-yal than my strong bam-boo. oh!

tr *a tempo*

cresc. *f rit. poco*

JAPAN

GEISHA DANCE

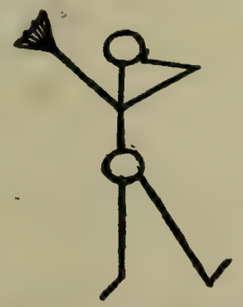
To be danced while the first chorus is being sung, sixteen measures of music.

Dancers have Japanese paper fans in their right hands with which they fan themselves with a jerky little motion during the dancing, keeping the time of the music. Run around in a small circle to the right with tiny little steps, circle to be just large enough to arrive at starting point by using four measures of music. Facing audience stand with heels together, bend knees down and forward (keeping them together), using one measure to bend them down and one measure to straighten them up again, at the same time, slide the hands down along the legs (with the palms next them) to the bent knees, and on straightening them bring the hands up from the knees with the palms facing outward and away from the body about six inches with the elbows well bent and resting against the body.

Repeat this entire movement by running around to the left with the tiny little steps, and bending the knees with the same movement with the hands as before, for four more measures.

When the chorus is sung the second time after the second verse repeat the entire movements as above, resting for the two extra measures of the music in the last position assumed, after which repeat the music of the chorus and continue the dance.

Left foot straight to side with toe raised in the air and the heel pointed on the ground, the fan in the right hand raised in the air, and the left with the index finger raised to the face, ... count 1,



Strike the feet together and kick the right foot to the side with the heel of the left, the toe of the right raised in the air and the heel on the ground, and change the arms just opposite to their former position, . . count 2,
One measure on music.

2.

Repeat the entire movement, count 3, 4,-5, 6,-7, 8,—making four measures of music in all. With the tiny little steps run forward with the fan held open in both hands with the sticks right under the chin and the paper part extended straight out, ... Next two measures of music.

Run backward, Two measures of music.

Push the left foot backward away from the right with short little jerky steps moving it further backward and backward keeping time to the music, and bending the knee of the right leg as the left foot goes backward, and at the same time extend the right arm forward and the left one backward, fanning the air with the fan in the right hand with the same jerky movement as the left foot is pushed backward with, ... Two measures of music.

Suddenly pull the left foot up to the right in a crossed position, and sit down crossed legged fashion on the ground. . . . . Two measures of music.

Sway the body backward and forward with a rocking motion, keeping time to the music.

Rock forward, count 1,
Rock backward, count 2,
One measure of music.

Rock forward, count 3,
Rock backward, count 4,
Two measures of music.

Rock forward, count 5,
Rock backward, count 6,
Three measures of music.

Rock forward, count 7,
Rock backward, count 8,
Four measures of music.

Rock forward suddenly throwing the whole body forward face down to the floor, and in that huddled position with both hands (palms down), both knees, and the forehead on the ground remain for the finish of the dance.

OSCAR DURYEA, Ex-President, American National Association, Master of Dancing.

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